

THE MAGAZINE OF MUSIC.

ἀληθεύων ἐν ἀγάπῃ.—Speaking the truth in love.

VOL. 9.

JULY, 1892.

No. 7.

Paderewski.

IGNACE JAN PADEREWSKI was born in Podolia, a province of Russian Poland, on November 6, 1860, and at the early age of three began to play the piano. At seven his father placed him under the care of a local teacher, Pierre Sowinski, and with this master the young Ignace remained for four years. In 1872 he went to Warsaw, where the foundation of his knowledge of harmony and counterpoint was acquired from Roguski, but he subsequently pursued this branch of his studies under the late Frederick Kiel, the eminent teacher and theorist of Berlin.

Shortly after this date Paderewski undertook his first *tournee*, which extended throughout Russia, Siberia, Servia, and Roumania, during the course of which he performed nothing but his own compositions. At eighteen years of age he was nominated professor of music to the Warsaw Conservatory, and it is no secret that the money earned in this capacity was devoted to the acquisition of general knowledge after the hours when musical duties had ceased. In 1884 he held a professorship at the Conservatory of Music in Strasbourg, but during that year he abandoned teaching, and resolved upon the more fascinating career of a pianistic virtuoso. Paderewski accordingly removed to Vienna and placed himself under his fellow-countryman, Theodor Leschetitzky, the well-known successful trainer of pianists, and husband of the no less successful pianiste, Annette Essipoff, and at the expiration of three years' hard study he made his *début* before the critical Viennese public in 1887, and was at once proclaimed to be one of the most remarkable pianists of the day.

From this date he paid several visits to the principal towns throughout Germany, always with increasing success; and in the autumn of 1889 he made his first appearance before a Parisian audience, and became the "lion" of the Paris season.

The first performance in England was given at the instigation of Mr. Daniel Mayer at St. James's Hall, on May 9, 1890, since which date he has appeared at a large number of concerts and recitals in London and the provinces, his performances being uniformly marked by a crescendo of success and enthusiasm by the increasing audiences.

Paderewski has composed a large number of piano pieces, many of which have attained great popularity; a concerto in A minor, for piano and orchestra, conceived in a broad and lofty style, and evincing great originality of subject and treatment; a suite for orchestra in G; a concerto for violin and orchestra in G minor, and over eighty vocal pieces in German, French, and Polish languages.

Paderewski married at the early age of nine teen; although he lost his wife through illness, he has a son living. Paderewski is exceedingly

natural in his manners, kind-hearted and unaffected in the last degree, and possesses one of the rarest qualifications among great players, that of being a wonderfully good and patient listener. His memory is so vast and comprehensive that he is enabled to perform, without book, a *répertoire* which covers a range of compositions of the ancient and modern writers practically without limit.

Since Franz Liszt and Anton Rubinstein—admittedly the pianistic giants of their time—no artist has appeared to create the same stir in the artistic world as Paderewski, and it is gratifying to know that his transcendent ability is meeting with that recognition and reward which only the most highly gifted can command.

During his recent American tour he created quite a furore, and so much more highly have London audiences learned to appreciate him, that at his only recital this season, on June 14, the prices were doubled, one guinea being charged for a stall. Even Rubinstein did not command such success when with us.

Au Courant.

CONGRATULATIONS to Miss Lucille Saunders. This charming singer, who is now playing in "The Mountebanks" at the Lyric, has become the wife of Mr. M'Guckin, the popular baritone. Congratulations also to Mr. M'Guckin.

LATELY a mysterious singer among the nuns of the Church of Sant Anna in Via Merulana, Rome, attracted an enormous crowd to the services, such was the beauty of her voice and style. The other evening the congregation were seized with such enthusiasm that they burst into applause and cries of "Viva!" so that the police had to intervene to clear the edifice.

MADAME PATTI returned to Craig-y-Nos richer by £28,600 than when, six months ago, she started upon Mr. Abbey's tour in the United States. There are many conflicting reports concerning her future movements, but I should be greatly surprised if she left Europe for another twelve months at least. It is possible that she may sing at another concert here in July, unless the General Election should intervene, while on October 10 she will start a London and provincial tour under Messrs. Harrison, extending till December.

LAST year I mentioned that Madame Patti would probably accept an engagement for the United States offered her by Mr. Marcus Mayer, and the statement was soon afterwards contradicted by irresponsible paragraphers. Her engagement announced soon afterwards to

Mr. Abbey seemed to give point to the contradiction. As, however, the American season is now over, and I am, as it were, unmuzzled, there is no reason why I should not state the facts.

THE contract with Mr. Marcus Mayer had practically been agreed to, when Mr. Abbey, who had previously been in negotiation with Madame Patti, came forward, accepted all her conditions, and claimed her services. Madame Patti desired only to do what was right, and referred the matter to Mr. George Lewis. That experienced solicitor advised her—partly as a matter of law, partly, I believe, as a question of honour—to accept Mr. Abbey's offer, which she accordingly did. But the great prima donna recognises that Mr. Marcus Mayer has a sort of equitable claim, and it is under him that her next American tour in 1893-4 will take place.

THE statement that at her last concert at Madison Square Garden 3000 ladies insisted upon kissing Patti is of course an amusing error, and so imposing a task might indeed suffice to appal the most inveterate of lady lovers. But just before she left New York she gave three very successful concerts there, and as this year she has broken fresh ground, singing in cities where she has never appeared before, her tour has been very successful. The passage by the *City of New York* was a quick one, occupying only a few minutes more than six days, and during the run Madame Patti gave a concert in aid of the Sailors' Orphanage, netting nearly £100.

THE composer Verdi, when asked a few weeks ago if he would add to his renown by composing other operas, said: "I will not deny that I feel able to write another opera or two, because my imagination is not yet dead; but there is one miserable hindrance—the physical fatigue of writing, of filling an interminable forest of leaves of music, all the millions of notes and signs which compose a score—that's what frightens me."

IT is hoped by the Scottish Orchestral Society that Dr. Richter will relinquish his post, and consequently his pension, in Vienna, and, instead, consent to conduct orchestral concerts for three months in Glasgow, for the benefit of the health of Mrs. Richter. "The hope is vain," says the *World*. "The Scotch air at Christmas may doubtless be most invigorating; but I fear it would be of little service to Mrs. Richter, who, I regret to learn, is suffering from cancer."

MR. CHARLES SANTLEY will shortly reside regularly part of the week at Manchester as principal professor of vocalism of the new Conservatoire of Music. The distinguished

New Subscription Rates for MAGAZINE OF MUSIC sent post free to ONE ADDRESS:—

One Copy per Month, 7/6 per annum; Two Copies per Month, 12/- per annum; Three Copies per Month, 18/6 per annum;
Six Copies per Month, 32/- per annum.

baritone will not be the only musician who divides his time between London and Manchester, Sir Charles Hallé having done so for more than forty years. Both are warm supporters of Roman Catholic charities in the great commercial and manufacturing centres.

Now that a Conservatory of Music on the Continental plan is established for Manchester, it may be of interest to know something of the cost of one of the leading institutions of Italy, viz. the Conservatorio di Milan. Its total expense to the Italian Government is little over £3000 per annum. The famous violinist Bazzini gets as director £240 and a house; two professors of composition, £120 each; three singing professors, £100 each; two pianoforte professors, £80 each; and two professors of counterpoint, £65 each. Assistant professors are paid at from £60 to £45 per annum each, and the professors of musical history, dramatic action and declamation, and languages receive £48 a year each. It cannot be said that these salaries are excessive.

THE musical portion of the Vienna Exhibition is, so far as England is concerned, probably more successful than the dramatic. Among the exhibits are the late Sir F. Gore Ouseley's copy of "The Messiah," with Handel's corrections, Handel's manuscript of "Israel in Egypt," from Buckingham Palace, and various old harpsichords (lent by Messrs. Broadwood and other firms), violins, and old instruments generally.

A "LONDON MUSICAL EXHIBITION" is, we learn, to be held under the direction of Mr. John Black, at Prince's Hall, from July 18 to July 30. The exhibits will, of course, consist chiefly of musical instruments, old and new; but, learning experience from previous exhibitions of a similar character, the instruments will not only be looked at, but will be tested at morning rehearsals, at afternoon, pianoforte, and other recitals, and at evening concerts. Included in the scheme are concerts of old music played upon harpsichords and other instruments of that period.

THE Duke of Edinburgh has decided not to play violin solos in public any more. His royal intonation has been criticised.

A MONSTER bell, one of the largest of its kind, specially cast for the new Church of the Sacred Heart on the heights of Montmartre, has been completed at Annecy in Savoy. This immense instrument, which, when hung in its lofty position, will be audible all over Paris, weighs with its clapper nearly twenty-five tons.

THE music composed by the late Léo Delibes for "Sylvia" is so familiar to frequenters of English concert-rooms that they will be interested to hear of the revival of the popular ballet at the Grand Opera, Paris. It is sixteen years since the work was first produced, and the graceful melodies of the deceased composer, set off by orchestration as delicate as it is bright, captivated the artistic first-night audience even more than the daring dancing of Sangalli or the sumptuous *mise en scène*. The music at once found its way into the programmes of the Sunday Popular Concerts, and was as fully appreciated without dancing

as with. It is doubtful if such a cast could be as successfully applied to any other modern ballet.

IT is now Mdle. Mauri who personates Sylvia, and her refined and finished style is perfectly suited to the music that accompanies her steps. It was a singular idea of the manager to preface the ballet by a performance of a symphonic work called "La Vie d'un Poète," by M. Charpentier, a young *prix de Rome*. The chorus-singers were relegated to the orchestra, while the musicians were promoted to the stage, a proceeding which at first prompted the latter to demand extra wages. I am not sure that the sight of so many fiddlers all of a row fascinated the men in the stalls as much as the well-made limbs of the mythological personages of "Sylvia." They were rather inclined to resent the encroachment of a concert piece into the domain of opera and ballet, and I am not sure that they were not right.

THE Prince of Wales will preside at the annual meeting of the Royal College of Music at Marlborough House on the 14th prox., when the gratifying announcement will be made that the College has just received a handsome bequest of £3800 under the will of the late R. M. Westrope, of Harrogate. Mr. Richard Temple, of the Savoy, has been appointed teacher of the operatic and dramatic classes at the College. We may add that the final orchestral concert of the present term will take place at St. James's Hall on July 11, under the direction of Professor Stanford.

DR. HUBERT PARRY's new cantata, "Job," which will be the principal novelty of the coming Gloucester Festival, is a comparatively brief work, lasting about an hour, and is in ten numbers, divided into four scenes, mainly taken from the Bible narrative. The first scene, which opens with an orchestral introduction, closes with a chorus for male voices only; the second scene, besides a tenor solo to be sung by Mr. Lloyd, contains a pastoral allegretto for orchestra, and a couple of choruses; the third scene is devoted to the Lamentations of Job; while the finale is wholly choral.

PROFESSOR BRIDGE has contributed to the same festival a brief setting of Dante's "Lord's Prayer," as a Motet for chorus and orchestra, and in three movements, the English version being from the pen of Dean Plumptre. Miss Ellicott, a daughter of the Bishop, has likewise composed for the festival a brief setting of Mr. Lewis Morris' "The Birth of Song." It is in six numbers, the lines beginning "Shall he attune" being for tenor solo (Mr. Houghton) and chorus, while "Rather amid the throng" is a soprano solo to be sung by Madame Nordica, and the rest, except as to the last number, which commences with a duet, is choral.

A NEW violinist made her *début* at the Grosvenor Club on the 9th ult., and was received with great favour. Mdle. Frida Scotta is a Danish maiden of twenty summers, very pleasing in appearance, and a fine player. She began to play the violin when she was only five, playing from ear before she had learnt the notes. Her parents permitted her to go to the Paris Conservatoire, where she won the highest honours under M. Massart. She has since played in Berlin, Vienna, Buda-Pesth, and all

over Scandinavia. Several members of the Danish Embassy came to the Grosvenor to hear Miss Scotta play.

MR. DANIEL MAYER will in all probability direct a four weeks' season of Promenade Concerts at Covent Garden in the early autumn. If this arrangement duly comes off, the entertainments will be of a somewhat higher grade than usual, although it is hoped that the operatic element, which is very little appreciated by concert audiences, will be subordinated. The conductor will be Mr. Beignani, and several artists whom Mr. Mayer controls will naturally take part. It is understood that Sir A. Harris had two other offers for the Promenades this season, one of them of a very promising character, but he prefers to carry on the concerts himself in association with Mr. Mayer.

THE last of Wagner's operas on Sir Augustus Harris's list is the "Götterdämmerung," an "operette," which begins at 6.30 P.M. and is not over till past midnight. The human brain can hardly maintain close attention to the music through this long stretch, and the human interior will also need refreshment. Therefore the proposal has been made that this Brobdingnagian opera should begin at five, and that a break of an hour or more should be made about seven for dinner. This, at any rate, is in accordance with the "Bayreuth plan."

AT the Royal College of Music a new class has been formed for choir training, a branch of art which our leading academies have hitherto neglected. Mr. W. S. Hoyte, a thoroughly competent professor, has been placed at the head of this department. The reasons which have induced Sir George Grove to make this new departure are obvious. Organ students at our great schools have not that opportunity of studying details which the older race of organists, who were usually taught by a church organist, once enjoyed. Consequently, organists are turned out thoroughly good performers and musicians, but unacquainted with the practical details of choir training. This reproach, so far as the Royal College is concerned, is now to be removed.

M. PADEREWSKI asks me to say that he "feels so grateful for the wonderful cure which has been effected in his case, that he wishes to publicly state he owes his recovery and the possibility to give his recital solely to the skill and watchful care of Dr. Symons."

THE concert given by Miss Angela Vanbrugh, the talented young violinist, at Prince's Hall on the 10th, was a great success. Miss Vanbrugh was assisted by Miss Evangeline Florence, who is now described as the "Eiffel" soprano; Madame Marian Mackenzie, who warbled a serenade of Raff's very sweetly; Mr. Barrington Foote, and the ubiquitous Mr. Laurence Kellie, without whom no entertainment of the sort seems complete. Miss Vanbrugh's violin playing, which has greatly improved since her visit to Berlin, was enthusiastically received. The young artist's *petite* figure and dark, delicate, intellectual face appeared to great advantage, gown as she was in some soft clinging white material, relieved at waist and wrists with gold.

AMONG the advertisements in the sporting newspapers may frequently be found announcements of linnet-singing competitions. They generally take place in the parlours of East-end public-houses, and the system is this. The birds in their cages are set upon a table, and incited to sing. It is not the bird which sings longest which is declared the victor, but that which in a certain time executes the greatest number of notes,—rings the greatest number of changes, as a campanologist would say. Much hard-earned money is won and lost over these performances, and the judge, it may well be understood, has no easy time of it.

If it is difficult, however, to observe all the different musical phrases which a linnet may emit in the course of a quarter of an hour's vocal exercise, how much harder must be the task of the judge in a similar sort of contest which is said to have recently become popular in Belgium? Here the competitors are cocks, and the contest lasts an hour. At the end, the owner of the bird which has executed the largest number of "cocoricos" wins the prize. At a match the other day one glorious chanticler crowed a hundred and thirty-four times within the allotted period!

BUT it is not always quantity which is victorious; quality also is taken into account, for it will surprise the suburban resident, roused out of his morning sleep by what he considers the "damnable iteration" of his neighbour's fowls, to hear that even a cock-crow is capable of considerable variety. Decidedly, as a contemporary remarks, this beats cock-fighting, and there is no particular reason why the sport should not be introduced into this country. Men who have been known to bet upon the pace of snails crossing a footpath, or the length of straws drawn from a stack, might find an agreeable change in this method of speculation.

WE are sure that all well-wishers of musical art will share the pleasure we feel in learning that the oldest institution for musical education in this country, the Royal Academy of Music, is about to receive a valuable addition to the many advantages which it is able to offer to would-be students. In the present instance the benefaction comes from another "old institution." It seems that the famous house of Erard this year completes the centenary of its establishment in London, and Mr. Daniel Mayer, the present proprietor of the business, has decided to celebrate the event by instituting a three years' scholarship at the Royal Academy of Music. Naturally, the new scholarship is to be held by a pianist; and we are told that, in addition to the educational benefits to be derived, the holder is to have the advantage of the loan of an Erard grand piano for the three years. This novel feature is a singularly happy idea, upon which we congratulate both the author and the *beneficiaire*. The secretary of the Academy informs us that the competition will take place in October next, and that the conditions will be obtainable from him at an early date.

THE last Guildhall School of Music Students' Concert of the present season took place on June 15 at the City of London School. A feature of special interest in the programme was the cantata for female voices, "Westward Ho!" by Joseph Roedel, a smooth and refined composition. Its words are by Mr. Frederick E. Weatherley, incidental to a simple seaside story, in which women watch their fisher husbands depart for toil, and during a nocturnal storm

pray for their safe return. Midway in the tale there is an episode of the visit of gipsies to the marine village, and whose lightsome song lends contrast to the other parts of the cantata. In the solo, "Along the Sunny Shingles," Miss Florence Oliver sang excellently, as likewise Mesdames Carlotta Blondin and Lillian Close in the duet, "So wearily, so drearily"; while the solo, "Pray on," furnished Miss Jessie Bradford with opportunity to display the resources of a well-trained voice.

UNLESS the Leeds Musical Committee bestir themselves—and the time before them is exceedingly brief—the triennial festival of 1892 will be a mere repetition of more or less familiar works. Interest in the gathering was, of course, diminished by the knowledge that owing to his recent serious illness it would not be possible for Sir Arthur Sullivan to contribute any novelty, and now comes the intelligence that Mr. Frederic Cowen has withdrawn his cantata, "The Egyptian Maid," founded on one of Wordsworth's poems. This action is stated to be due to the composer considering that the Committee's choice of solo artists for his work was not altogether judicious, as it is alleged that he was not consulted in the matter.

MR. COWEN was of course quite within his rights in declining to have his work introduced to the public under conditions of which he did not approve. An important work from his pen is not likely to long go begging. In the meantime the list of novelties at Leeds has become reduced to Mr. Frederic Cliffe's symphony and Dr. Alan Gray's short cantata, "The Arethusa."

WHEN the Popular Musical Union was founded ten years ago by Mrs. Ernest Hart, it was the first Society of its kind, and, although there are now rivals working with the same beneficent object, it continues to do excellent service among the poorer classes of South and East London. The Society was originally formed chiefly to provide high-class concerts and oratorios at popular prices. These were so successful that singing and violin classes were soon organised, with the result that there have been 4355 entries in the former and 2675 in the latter.

ON behalf of the funds of this deserving institution, which has done much to increase the taste for and practice of good music, a concert was given at Grosvenor House, the residence of the Duke of Westminster, on the 11th inst., under the watchful conductorship of Mr. W. H. Thomas, who throughout its existence has given the Society the benefit of his valuable experience. The choir and orchestra of the Union acquitted themselves very creditably; solos were kindly contributed by Madame Helen Trust, Madame Belle Cole, Mr. Ben. Davies, M. Emile Sauret, and others; and during the proceedings Mrs. Hart delivered a brief statement of the history and objects of the Society.

MR. BARTON M'GUCKIN has signed a contract by which he will resume his old post of leading tenor of the Carl Rosa troupe during the provincial tour, which will commence next August. In the course of the tour he will probably play Othello in the late Dr. Hueffer's English version of Verdi's opera.

MADAME PATTI has intimated her willingness to give a concert at the Gwyn Hall, Neath, on Thursday, 11th August next, in aid of local charities. This concert will resemble the one

which she kindly gave at Neath, August 1890, when £630 was realised. The arrangements are to be carried out, as before, by the Neath Town Council. The proceeds are to be thus applied: One-third to the poor of Neath, one-third to the poor of Swansea Valley, and one-third to the poor of Brecon district.

MADAME SCHUMANN'S health. I am glad to learn, is quite restored, and although the veteran artist is not likely again to resume her profession of a pianist in public, yet with the aid of her elder daughter she will continue her classes at Frankfort. The rumour that Madame Schumann intended to settle in London is unfortunately baseless, and it probably arose from the fact that her younger daughter Fräulein Eugénie Schumann proposes to come to England in October, and, besides teaching students privately and in class during the winter, to prepare pupils who may afterwards like to study in Frankfort with Madame Schumann herself.

AT the Patti Concert the ladies among the audience were again interested in the much-debated question of the colour of the great prima donna's hair. A year or two since it was dyed a light auburn, and Madame Patti, in at least one interview, good-naturedly confided to the ubiquitous reporter how and why it was done. The distinguished prima donna has however apparently exercised the ladies' privilege, and has changed her mind, for at the Albert Hall she once more wore her own black hair; and despite the fact that there is no secret at all about her real age, it is no mere politeness to say that she looked as youthful and as charming as she did in the old Covent Garden days, some fifteen or twenty years ago.

IN regard to "Cavalleria Rusticana," the judgment of the Metropolis and the Continent has been endorsed by the British provinces, for although Signor Mascagni's opera was not produced until the new year, yet in point of view of number of representations, it heads the list of the Carl Rosa repertory. During the recent tour it has been given in all forty-six times. Donizetti's "La Fille du Régiment" comes next with thirty-six performances, "Carmen" with thirty-three, and the evergreen "Bohemian Girl" and "Faust" with twenty each. "Aida" was given nineteen, "Romeo et Juliette" seventeen, and "Les Huguenots" thirteen times. On the other hand, "Maritana," once so highly popular, was performed only seven times, and Mozart's "Figaro," in their early years the *cheval de bataille* of the Carl Rosa troupe, was given only twice.

MESSRS. ASCHERBERG have just issued in vocal score the English version, by Mr. Joseph Bennett, of Gounod's "Philemon et Baucis." The English adaptation is as poetical and effective as the French, which is saying a very good deal. Mr. Bennett, by the way, has been knighted by my esteemed contemporary, the *Western Mail*, which somewhat prematurely refers to "Sir Joseph Bennett, of the *Daily Telegraph*." Sir Joseph amply deserves any titular honour which may be conferred upon him. But so thoroughgoing a Radical would hasten to disclaim a title which is nowadays conferred for almost any other reason than commanding merit.

A YEAR or two ago M. Maurel delivered at the Lyceum a lecture, in which he cleverly demonstrated how various passions and feelings could be depicted by the singing voice; and

since then he has been engaged upon a preliminary treatise on the vocal art, which, it is expected, will, before the end of the year, be published in the original French, and also in an English translation from the pen of Mr. E. F. Jacques. Later on, M. Maurel hopes, in a larger volume, to deal with the subject at full length, but this work is, of course, not yet written, and is indeed barely sketched.

A GOOD deal of cheap wit has been wasted upon the decision of the County Council not to allow dance music to be played by the Sunday bands. This dance music is generally very sorry stuff, and if it were banished from programmes altogether, no one but its copyright owners would be a penny the worse. Moreover, the rule will, of course, not be strictly enforced, for it would, for example, be absurd to forbid Handel's "Rejoice greatly," because it happened to be in dance measure, or Rossini's "Stabat Mater," because the late J. W. Davison once turned it into a set of quadrilles. Now, however, that the Council have taken upon themselves the supervision of programmes, it is to be hoped they will discontinue some of the feeble "arrangements," and other pieces from foreign sources of which bandmasters appear to be unduly fond.

THERE is also another point. The ratepayers are finding the money for the County Council bands, and I altogether fail to see why they should do so if the chief result is to increase the commercial value of foreign dance music. In any other country in Europe the subsidy would be used for the encouragement of native composers. If the County Council were to insist that at any rate half the programme should be devoted to British music, and a proportion of it to new British music, the impetus to native art would be great.

Mr. J. W. Curtis on Paderewski.

—:o:—

THE musical hero of the winter was Paderewski. The opera, indeed, was a nest of singing-birds; but there were so many that, like the daylight choir of a summer morning, the effect was that of a chorus. No lark soared high above the others into "a privacy of glorious light," but nightingales, and linnets, and thrushes, and bobolinks warbled together, filling the air with various and delightful song. Yet, with all these riches, with all the excellence and charm, no single singer "took the town." There was a magnificent *basso*, a true *tenore*, *soprani*, *mezzo-soprani*, and *contralti*; but there was no *prima donna* *assolutissima*, no *diva* whom alone enraptured youth adored.

Perhaps that day is gone. Perhaps the music of the future, at which we have now arrived, which abolishes *scene* and *bravure*, and makes opera a drama told and acted in music, but not by single singers singing single songs—perhaps this advance has antiquated the individual triumph in the general effect. No more Catalani, no more Pesta, no more Duprez, Grisi, Mario, Jenny Lind, but large Scandinavian figures intoning with the orchestra large dramatic harmonies, and producing large combined effects in which individual contribution is lost, like the note of the horn or the oboe, or all single instruments in the happy blending of a multitude.

But whether this be the music of the future or only of the present, it is tolerably clear that the music of the past, the Italian opera of Rossini and Bellini, of Donizetti and Verdi, has not been restored to the throne by the campaign of the winter. Whether we are going to reach the enchanted isles and touch the shores of a new world or not, we have left the shores of the old. The day of the tum-ti-iddity is passed. The fascinating *cantatrice*, as we called her, no longer charms the house by her exquisite rendering of "Buy a Broom." We may lament it if we choose; we may bewail the departed, and fling garlands on the grave; but for all that the old business is not conducted at the old stand. Nor is it at the opera only that we learn this great truth. It is as evident in the concert hall.

But the piano composers had thrown off the old tradition before the opera. Rubinstein came nearly twenty years ago. But it was a much robust music that he gave us than the popular opera of that time, and of a very different character from that with which his predecessors regaled us. The music of the piano, apart from the performance, still offers nothing better than we heard at Rubinstein's recitals. Indeed, they were not very different from those of Paderewski.

This artist has done what we said none of the nightingales at the opera were able to do—he took the town. Argemone, who has heard all the players of the later time with an understanding mind and sympathetic heart—Argemone, herself a student and a player who did not hear Rubinstein, went to hear Paderewski, and when she spoke of him you saw less from what she said than from the tone in which she said it, that she had heard what seemed to her, at least, something different in kind from all the later players. "I think it is the way in which Rubinstein must have affected his audience," she said. The critics in the newspapers were similarly impressed. They recognised and acknowledged a master in his art. They were not so sure that he excelled in playing Beethoven. Perhaps Rubinstein had more of the characteristic Beethoven sympathy. But for comprehension and feeling, for rhythmical grace and tenderness, for delicacy of modulation like hues of sunset blending, for the airy voices that syllable not men's names, but their hopes and dreams and dissolving fancies—ah!

They were right. When Paderewski played at evening in some spacious studio, lofty and dusky, with the lights turned down, full of pictures and the harmonious disorder of beautiful objects of every kind, forms and figures of grace, vases and brilliant stuffs, and a company of listeners in evening array sitting close and almost touching the piano, and pressing by the nearest line he seated himself and played in the rapt silence,—the scene with soft illusion changed, and the slight swaying figure at the instrument bodying forth in exquisite cadences the kindred feeling and romantic passion of another, became that other to the eye, and in the moonlight of long vanished years Chopin sat at the piano in the Salon Czartoriski in Paris, his pulsing fingers—breathing, were they?—over the keys.

The completeness of his technical power is what we now expect from all artists, as that they shall play from memory. But the marvel and the delight are none the less. The genius of the player sympathetically perceives the essential characteristic of each composer in turn, and if in listening you think more of Chopin than of Schumann, or Schubert, or the old masters, it is but a fancy, as you see musingly the half-closed eye, the slight figure, and the romantic youth of the

whole aspect. The spell is certain, but it charms only the musical, as the tints of the rainbow are visible only to those who are not colour-blind. To one outside the pale, to whom nature inscrutably has denied the musical susceptibility which we call an ear, to whom melody is but the perfume of the rose to a sense that cannot perceive it—a thing unknown, uncomprehended—to this one the expression of admiration of a great work of music, or the power of a great musical artist, is not only unmeaning, but extravagant. Nevertheless, art, which is the power of varied and adequate expression, is denied to all animate beings but man; and the artist, in whatever kind, is a benefactor.

—"So you liked him?"

"Yes, madame. I like roses and rainbows."

—Harper's.

Musical life in London.

—:o:—

OTTO HEGNER gave the last of his series of three Recitals on May 30—the place of honour on the programme being assigned to Beethoven's Sonata (Op. 2, No. 3), and the Schubert Impromptu (Op. 142, B flat major; Op. 90, G major; and E flat major). In the Beethoven Sonata he acquitted himself in a manner which deserved the praise bestowed,—the Schubert pieces were also admirably rendered. Hegner at the close of the programme was compelled to reseat himself, and give his enthusiastic listeners an encore. This lad should no longer be described as a prodigy—he is a well-equipped artist. His tone is singularly pure and full, and his execution well-nigh faultless.

Every seat had been disposed of when Dr. Richter stepped upon the platform at the first of the Richter Concerts on Monday evening, May 30, to receive the heartiest of greetings. The immense audience indicated that a programme of familiar music by Beethoven and Wagner remains the most patent attraction for the patrons of these performances. The "Eroica" Symphony, the "Kaiser" March, the prelude and close from "Tristan und Isolde," the introduction to the third act of "Die Meistersinger," and the "Walkürenritt" are old favourites with the subscribers, and each succeeding piece augmented their satisfaction. The "Walkürenritt," indeed, evoked such an outburst of applause, that it was only by repeatedly acknowledging the compliments paid to himself and band that Dr. Richter was enabled to quit the orchestra. In a more sustained form the Beethoven Symphony brought out the finish and evenness of the force over which the conductor has such perfect control. A more satisfactory inauguration of the season could not have been wished.

The second concert, on the following Saturday, June 4, consisted exclusively of works by Wagner. Though it was Whitsun Eve, a large audience assembled. The orchestra was heard alone in the Overture to "Rienzi," the "Faust" Overture, the Vorspiel to "Die Meistersinger," and in "Siegfried's Tod." All these were magnificently played, especially the last named, which has probably never been heard to greater advantage. Mr. Andrew Black took part in Hans Sachs's monologue, "Wahn! Wahn!" from the third act of "Die Meistersinger," and in "Wotan's Abschied und Feuerzauber," from

the third act of "Die Walküre," his efforts being noteworthy for artistic vocalisation, but somewhat feeble in declamatory power.

Dr. Richter resumed his baton on Monday, June 13. At this third concert, except as to the scene from Goldmark's "Queen of Sheba," sung by Mr. Barton M'Guckin, there were also no novelties. The scheme included Mendelssohn's "Hebrides" and Dvorák's "Husitska" overtures (the latter magnificently played), Walther's trial songs from "Die Meistersinger," sung by Mr. M'Guckin, and Brahms' First Symphony.

The fourth concert, on June 20, opened with a fine performance of the "Lustspiel Overture" (overture to a comedy) by Smetana, given for the first time at these concerts. The orchestral numbers included the well-known "Siegfried Idyll," Peer Gynt Suite, and Beethoven's Symphony No. 4, in B flat. Mr. Andrew Black's fine rendering of Pagner's "Adrees" from "Die Meistersinger" is worthy of mention.

Señor Sarasate started his season on Saturday, May 28. There is little to be said concerning the programme. The Spanish violinist once more displayed his versatility, his solos being Max Bruch's somewhat unsatisfactory Concerto in D minor (Op. 44), Guiraud's trivial Caprice, and a meretricious arrangement of Scotch airs from his own pen. Mr. Cusins's orchestra was heard to tolerable advantage in Mozart's so-called "Jupiter" Symphony and minor pieces.

The second concert, on June 11, was devoted to chamber music, and drew an audience of smaller dimensions than usual. On this occasion the accomplished violinist, after playing with Madame Bertha Marx Raff's second Sonata for violin and pianoforte, introduced, for the first time, a Suite for the same instruments, composed by Emile Bernard. The work is in four movements. The introduction, together with the closing Allegro Appassionato, is less musically interesting than the Allegretto and Minuetto which come between them. The merit of these movements was instantly recognised, and the Minuet had to be repeated. Señor Sarasate also played, with Madame Marx, four of Dvorák's Slavonic dances, and finished with his own "Nightingale's Song"—a mere piece of clap-trap. The audience, however, were absorbed in the masterly performance. To them the matter signified nothing, and the manner was everything.

Mr. W. G. Cusins's orchestra was again present at the third concert, on June 18. It was a graceful compliment on the part of Sarasate to give a place on the programme, which was of almost Philharmonic proportions, to a new Symphony in C, by Mr. Cusins. This work was well received, but the composer might well take the score in hand again with a view to its compression. Señor Sarasate's principal efforts were Emile Bernard's pleasantly-written Concerto, and Lalo's clever "Symphonie Espagnole," both of which he has frequently played, but never more finely than on this occasion. He also introduced a new, brightly-written, and showy Fantaisie for violin and orchestra, from his own pen, which aroused the enthusiasm of the audience and a demand for an encore, though the composer had modestly placed it near the end of the very lengthy programme.

The fourth and last concert of the series was given on June 25, when Schumann's second grand Sonata in D minor, and Saint-Saën's Concertstück for violin, were the most important items of the programme.

Paderewski gave his only recital of this season on 14th June. Seldom has St. James's Hall represented so large a sum of money. The

prices were about treble the ordinary rate; not a seat remained unsold; and many people paid their money knowing they would have to stand throughout the afternoon. Paderewski, by his performance, excited unusual enthusiasm. The programme opened with Bach's Chromatic Fantasia and Fugue, and, as an example of Liszt, the forcible Rhapsody, No. 12, was judiciously reserved until the conclusion. Between these came Mozart's Rondo, the C minor Sonata (Op. 111) of Beethoven, an Impromptu of Schubert, the Paganini-Schumann Etude, three of Chopin's lighter productions, and a Nocturne of the famous Polish pianist's own composition,—this, with the Paganini-Schumann Etude, was repeated. Being thrice called, after the vigorous reading of the Liszt Rhapsodie, Paderewski reseated himself and played another of the Rhapsodies. The majority of the audience then left, but a small knot of admirers remained, and, despite the appearance on the platform of the manager, who in dumb show intimated that the pianist had departed, they continued their applause. It was nearly five minutes later when, to the general surprise, M. Paderewski again stepped to the piano, and played Rubinstein's Barcarolle. He then attempted to leave, but amidst much laughter he was surrounded by the faithful few who still remained on the orchestra, and was gently pushed to the pianoforte, whereupon he good-naturedly sat down and played Chopin's Waltz in D flat, which in some respects was by far the best performance of the recital. The insatiables even demanded some more, but the artist rapidly escaped from the hall, and the orchestra door was closed upon him.

The last of the Philharmonic concerts was given on June 15. The programme included Rubinstein's Concerto in D minor, energetically played by M. Sapellnikoff, who, for an encore, gave Chopin's Polonaise in A flat; Max Bruch's first violin concerto, performed by Señor Arbos; songs for Miss Palliser; and Beethoven's Pastoral Symphony. Before the symphony Mr. Cowen made an apology, as he had only had one rehearsal; but the performance of this familiar music was nevertheless all that could be desired.

On June 10, at the Albert Hall, a concert was given in aid of a Fund for the Relief of Distressed Foreign Artists in England. The public mustered largely. The programme, so far as the music was concerned, was chiefly limited to excerpts from operas, which are never particularly attractive. But Señor Sarasate played some of his Spanish dances, and the eminent violoncellist, M. Delsart, and fifteen of his pupils, came from Paris to play two pieces by M. Widor, that distinguished organist likewise playing a movement from his fifth organ concerto. Madame Sarah Bernhardt and M. Coquelin, the latter of whom came expressly from Paris, and Mr. Beerbohm Tree gave recitations.

The "Patti" Concert at the Albert Hall, on the following Saturday afternoon, went off with *éclat*. The prima donna was in splendid voice. Her concert repertory is as limited as was that of Mr. Sims Reeves, and for the same reason. The public love to hear her sing a few pieces which they have taken to their heart of hearts. Knowing this, she sings them; and as in the result there is a vast preponderance of satisfaction, it would be foolish to complain. Madame Patti's selection began with "Ernani involami," executed with the old brilliancy, and encoored with customary peremptoriness. Answering the call upon her, she gave the "Banks of Allan Water." Next came "Let the Bright Seraphim" (trumpet obligato, Mr. W. Ellis), followed, in response to a demand for more, by "The Last

Rose of Summer." In the second part Madame Patti sang Ardit's popular "Il Bacio"—one of the artist's most trusty *chevaux de bataille*. This also was encoored, the singer—with unflinching good nature, and showing kindly regard for a trusty colleague—answering with "Rosebuds," a new work of the same description from the same elegant pen. Among the artists who appeared was Madame Patey, whose singing of Cowen's "Keepsake" evoked general applause and an encore, responded to with "The Minstrel Boy." Miss Amy Sherwin also won popular favour, as did, in greater or less degree, Madame de Pachmann, Mr. Ben Davies, Mr. Charles Chilley, Mr. Santley, Master Jean Gerardy, and the orchestra, conducted by Mr. Ardit.

Space prevents us noticing many concerts of interest, among others those of the Westminster Orchestral Society; the accomplished artists, M. Buonamici's, the Florentine pianist; the *début* of Madame da Veiga, a pupil of the veteran Godefroid, and certainly the finest harpist who has appeared here for many years; the final vocal recital of Mr. and Mrs. Oudin, a performance on the "Janko" keyboard of Grieg's A minor concerto, which it would be now interesting to hear upon an ordinary Broadwood; and a concert by Miss Angela Vanbrugh, a sister of the actress and a promising young violinist.

Another quiet, refreshing hour with Franz Schubert was enjoyed by many amateurs in St. James's Hall, on June 10. Sir Charles Hallé, efficient interpreter of the master's thoughts, once more took his audience beyond the things of time and sense into the region of disembodied music, which cannot be far off the spot where, as Carlyle says, the art gives us glimpses even of the infinite. The works performed on this occasion included the Sonata in A major (Op. 120), and the sister composition in D—that with the lovely slow movement (in A), which is one of the most celestial strains we owe to the inspired assistant schoolmaster of Vienna.

Drury Lane Boys' Club.

MR. FRANCES HODGSON BURNETT, in *Scribner's Magazine*, gives a very graphic and interesting account of the opening of the new rooms of the Drury Lane Boys' Club. We wish the Club every success.

The entertainment, she says, was infinitely interesting to me. The enthusiasm of the boys when some ladies sang them some pretty, tender songs—not sentimental, but *tender* little songs—was a nice thing to see. It was such a genuine thing. A member of the Club recited wonderfully well a dramatic little poetic story of an old groom, an affectionate, faithful servitor of a noble family, whose young heir had ruined his fortunes by racing and play, and whom the old groom rescues from utter despair by his clever management of a young filly known as "Kissing-cup," who wins a great race. It was very spirited and horsey and emotional, and the fact that the boy not only evidently *felt* all the emotion of it, but had taught himself to enunciate marvellously well, was very interesting.

His audience, both the Club and the visitors, were as appreciative as he could have wished. The comedian of the Club (there is always a

comedian in everything—I believe he is a supply which is the result of natural demand, and he is always the best beloved of all) was one of the old members who, after many vicissitudes, had enlisted and become a smart, well-behaved soldier. He was greeted with rapture the moment he rose from his seat. He sang some of Chevalier's inimitable costermonger songs with an appreciative sense of humour which was quite delightful. The coster dialect naturally was easy enough for him, and his expression and gestures could scarcely have been better.

He sang the song beloved of the music-halls and street boys at the present moment—one of a number as individual and clever in their representations of the costermonger cockney world as the stories and songs of Uncle Remus are in their pictures of the negro.

This particular one is called "Wot cher?" (which is a sort of coster salutation meaning "What cheer?"), or sometimes "Knocked 'em in the Old Kent Road." "Knocked 'em," I believe signifies, being freely translated, something like "overpowered the public by the splendour of my appearance and appointments." The coster in the song relates "how a most respectable party came to our court," with the astonishing and brilliant news that they had "come into" property—the property being a coster's cart and "moke." (I think almost every one knows that a "moke" is a donkey.)

Then the song describes how the court was electrified and filled with awe and burning jealousy by seeing the patrician manner in which he and the "Missus" drove away in state on Sunday "afternoon" to dazzle the less aristocratic, and "knock 'em in the Old Kent Road." Of course, he observes, the neighbours

"Ses nahsty things about the moke.

But 'taint nothin' but their envy, cos they ain't carriage folk."

And the chorus (there *must* be a chorus to a music-hall song) is the derisive chaff of these envious ones, and the coster's observation upon it—

"'Wot cher?' all the neighbours cry.

'Who'r yer goin' to meet, Bill?'

'Ave yer bort the street, Bill?'

Lor' me—thort I should hev died

When I knocked 'em in the Old Kent Road."

I daresay my quotation is by no means exact, but it may give the flavour.

The singer gave all of it, and it seemed to me that there might have been circumstances under which his talents might have developed into something which would have been quite marked in its line.

Finally, we were favoured by the Drum and Fife Band. It was a credit to its teacher and to itself. I really had no idea of finding it so proficient, though I had been sure I should find it energetic and spirited.

When I went down to my brougham, the boy who had been the presenter of the bouquet carried it before me triumphantly. His nice face looked nicer than ever.

ACTING upon the advice of Dr. Richter, Mr. Hambourg will send his son to Vienna for three years, to develop his studies under Mr. Leschetisky.

MISS ANNA WILLIAMS has been added to the list of artists engaged for the Cardiff Festival.

SIGNOR FOLI and Mr. Orlando Harley are meeting with great success on their Australian tour. They are engaged to appear at forty concerts, to be followed by a tour in New Zealand.

How to Practise.

We propose to publish in our Music Supplement each month, for our young readers, a short piece by some one of the great masters, with explanatory remarks, which we hope may help them to understand and practise with pleasure the beautiful works which have interested and delighted generations of earnest students.

FOR this month's Magazine we have chosen No. 11 of the "Songs without Words" of Mendelssohn, an extremely graceful specimen of this class of composition. The melody must be smoothly and easily played. The fingering of the octave passages ought to be carefully attended to, and the phrasing throughout the piece particularly studied.

The principal difficulty, however, lies in the left hand part, and we therefore advise our young friends to study it thoroughly before beginning the right hand part. It is written in the form of a running accompaniment to the melody, and suggests the murmur of a quiet streamlet. There is no interruption, no break; the notes must follow each other easily and gently; and this is the difficulty. It will be necessary to follow the fingering accurately, for if one does not take the same fingering always, one can never feel sure of giving each note readily and comfortably. The streamlet seems to "wind about and in and out," and the peaceful, restful feeling of the song will be sadly interrupted if here and there a demisemiquaver should be lost, and here and there a complete stop should have to be made!

This piece makes a very good exercise for the left hand. Each phrase, or each bar if necessary, should be studied separately, and then the whole should be played over to discover where the awkward parts are. These should be again practised very slowly, and everything should be quite smooth and perfect before the right hand is allowed to play with the left.

In the last ten bars, where the demisemiquaver passages are divided between the two hands, great care will be necessary in order to avoid any jerkiness or change of tone.

Recent Performances of Mr. J. More Smieton's Cantata, "King Arthur."

DURING the musical season that has just closed, several performances of "King Arthur" have been given, the most important being those at Dundee, on March 29th, at Airdrie on March 30th, and at Glasgow on April 29th.

For the production of the work at Dundee the Choral Union mustered in good force, the solos being sustained by Miss Emily Davies, soprano; Mr. Iver M'Kay, tenor; and Mr. Musgrove Tufnail, baritone. An orchestra of some forty resident Scottish professionals, under the leadership of Mr. William Daly, supplied the accompaniments, assisted by Mr. David Stephen at the organ, the whole being under the baton of Mr. Carl Drechsler Hamilton, the able conductor of the Society.

As the cantata has already been noticed in this Magazine, it will not be necessary to examine the work on detail; but we will confine ourselves to some of the more outstanding numbers. After a short prelude descriptive of the course of the drama, the scene opens at Arthur's Court at Camelot, with a bold martial chorus which, being sung with great vigour, at once arrested the attention of the large audience. Following this comes the lovely romance for tenor, "Mid the Glory of the Spring-time," succeeded by the charming chorus of lake-spirits, "Lightly we Glide."

From this point to the end of Scene II. occurs an excellent passage of dramatic musical writing, in which Mr. Iver M'Kay and Mr. Musgrove Tufnail acquitted themselves admirably. At the beginning of the next scene is Guinevere's finest song, "Star of Departing Day," which was sung with a power and artistic skill that brought Miss Emily Davies warm and well-earned applause. The remaining numbers in Part I. are a duet for Arthur and Guinevere, "Love of my Youthful Days," splendidly rendered by Mr. M'Kay and Miss Davies; a chorus of knights, a bridal chorus, "Shine brightly Star of Day"; and a full chorus of knights and maidens, "Awake, ye Bards and Sing."

In the second part of the work, which treats of the betrayal of Arthur by Mordred, the flight of Guinevere, and the death of the king, the most impressive numbers are the duet, "Leave me not"; the weird legend of Merlin, "In the Vault of the Purple Night," in which Mr. Tufnail identified himself well with the part he had to represent; the highly descriptive dialogue between Arthur and Sir Bedivere; and especially the beautiful hymn for female voices, "There is a Land beyond the Setting Sun." Late as the hour was when the cantata concluded, there was a loud and persistent call for the composer, and when at length he stepped on the platform and bowed his acknowledgments, he was greeted with round after round of applause.

The production of the cantata was a triumphant success, and the composer is to be congratulated on the general ability with which it was performed, and the marked favour by which it was received.

On the following evening the cantata was presented at Airdrie by the Choral Union of that town, the orchestra being practically the same as at Dundee, and the soloists—Madame Isabel George, soprano; Mr. Charles Chilly, tenor; and Mr. Bantock Pierpont, baritone. Of this performance the critic of the local paper writes as follows:—"The members of the chorus of the Airdrie Choral Union never sang better, they did their best, and a magnificently effective performance was the result;" and again, "As the delightful rhythm of music went on, and as the beautiful story of King Arthur was unfolded, picture after picture being unrolled before the eyes, and audibly interpreted to the ears of a delighted audience, applause burst forth spontaneously at the close of each number."

The third performance, which we shall notice here, is referred to in the following terms by the *Musical Times* for June:—"Mr. John More Smieton's dramatic cantata, 'King Arthur,' was the *pièce de résistance* at the annual concert by the Glasgow Academy Choir on April 29th. A better choice could hardly have been made, inasmuch as the work has been laid out on lines which cannot fail to prove popular amongst the numerous choral societies ever on the alert for novelty. . . . Much care had evidently been bestowed upon the preparation of the cantata for this occasion; as is customary, many old Academy students gave their valued services, and the tenor and bass sections of the choir were in this way artistically cared for. . . . The incidental solos were well sung by Messrs. H. L. Seligmann and Ross, and a couple of juvenile members of the choir. Mr. John M'Laren ably conducted the work, and Mrs. M'Laren's services at the pianoforte were simply invaluable."

We may state that the cantata is creating considerable interest in musical circles, and promises to be taken up by numerous Societies in the course of next season.

Brass Bands.

IV. INTERVIEW WITH AN ADJUDICATOR.

MR. R. C. STEPHENS.

AN interview with Mr. R. C. Stephens was a thing to be desired on many grounds, not merely because we knew him as a competent musician, nor simply because we had been advised by one well acquainted with all the doings of the brass band world that he was a skilful adjudicator, but rather for the reason that his position as a professional bandsman would enable him to give an unfettered opinion on some points of interest and importance upon which many another would have had to speak with too great caution. As Mr. Stephens' name may be unknown to many of our readers, we may mention that he has played the first trombone for the last two years in the orchestra at Mr. De Jong's concerts, and that he has just been engaged for next season in Sir Charles Hallé's orchestra. Mr. Stephens is also the first trombone player at the Manchester Palace of Varieties. The subject of our interview is, moreover, a skilled euphonium-player. Shall we take time by the forelock and tell our readers that Mr. Stephens has been for some time working at a "Brass Band Tutor" (in two parts)—a work which we hope will soon be completed and published?

Mr. Stephens received us cordially, and at once said, on learning our mission, that he would be pleased to give us any information he could about brass bands and contests, and would not withhold his opinion on matters in which he deemed reform desirable. The first point which arose was whether or not amateur bands generally had been making progress during the last, say, ten years. "Undoubtedly," was the reply, "and in part the advance is due to the bands which never become famous, for the simple reason that they push on, as it were, those above them. They never take the first prize at an important contest, but, advancing in a multitude and reaching a higher standard themselves, they make it an absolute necessity for the 'crack' bands to make progress too, and so leave the same margin, so to speak."

"But why may not some of these less famous bands catch up the vanguard?"

"They have not the same leaders. They cannot afford to pay for the best instruction. Consequently, they must content themselves with inferior conductors, who in some cases get very little remuneration except a good share of the money which comes from engagements. The conductor in such a case plays perhaps the cornet: in important engagements, and may it not sometimes be to his interest to see to it that his services as a cornettist or euphonium-player cannot be dispensed with?"

"What would you say is the most common reason why so few amateur bands reach the standard which professional bands have to attain?"

"The fact, I think, that so many amateur bandsmen will not go through the necessary exercises by which alone proficiency can be gained. It is often considered an evidence of pluck on the part of unformed bands to enter into contests, the result of which is a foregone conclusion so far as they are concerned. One may also give, as a reason in some cases, imperfect instruments, instruments badly con-

structed, especially in the lower register, fundamental notes, the part which should give good and true intonation."

"But do not bands often give large sums of money for their instruments?"

"Yes, but sometimes a band may have purchased an instrument before they are quite capable of judging of its quality. This is the more to be deplored when one remembers how generously the people in a village will often subscribe to their band, some a penny, others twopence a week, but everybody something. In return, as you know, the band, when it is free and the weather is fine, will play in some open space in the village. But you were asking me about the faults which are most often found in bands playing at contests?"

"Yes, and the reason why they continue to exist."

"Well! I should say bad attack and finish of notes, bad phrasing—a thing specially neglected—and bad time. These are generally through want of good tuition. Then one often finds that the playing is out of tune, and shows inequality of tone,—defects caused by bad instruments, and the lips not being matured."

"Yes, and so the good qualities to be attained are—"

"Good attack and finish of notes, phrasing, time, tune, light and shade, thoroughly understanding and giving effect to all marks, individually playing solos, equality of tone through entire register. The ensemble is generally very good."

"May I ask, then, how you would consider the marks in a contest ought to be assigned, what proportion of marks to each point?"

"I believe that other systems are sometimes adopted, but I think the ideal way is to give a maximum of 100, divided on the following scale:—"

Individual phrasing,	20
Ensemble,	20
Proper and effective reading of all marks,	20
Correct reading of notes,	10
Good attack,	10
Correct time, only allowing margin of five beats either way. If faster or slower than this, entirely disqualified for this mark,	5
Correct time for entire register,	10
Equality of tone all through instruments, especially with cornet,	5

"A point of some interest is what should happen if one member of the band slip one note, but at once pulls himself together again, and the performance of the band otherwise be good. Some would be, in my opinion, too severe in such a case. I should say, take off only one mark. Of course if two bands are otherwise equal, this would determine the winner."

"There are then some points in which the conditions of contests may be improved?"

"Without doubt. One is very obvious. The same piece is often selected as the test-piece in many different contests, and it is sometimes an arrangement which some bands have been playing for years, whilst others have only had it a few months. A band may in this way get several first prizes for one test-piece. The difficulty can be overcome by having music specially arranged, and not delivering it more than four weeks before the date of the contest. I am afraid it is a fact that if sight-reading were introduced into a contest, the result would be simply disastrous for the bands almost without exception. Since you deal in causes, one may put this down in the case of some bands to 'parrot-teaching.' On the other hand, as everybody knows, there are some teachers

excellent in every way, men who are deservedly famous."

"Do you think that strong associations would have a beneficial influence upon the conditions of contesting?"

"Most certainly, although there are some things which would only be improved gradually. But each time the association met, one abuse would in all probability be swept away."

"What rules, then, do you think ought to be laid down by such associations?"

"At present the conductor of a band may, in most cases, play, but it seems to me he ought not to be allowed to."

"Does not that open up the whole question of 'professionalism,' whatever that word may mean in brass-band circles?"

Mr. Stephens laughed, and said, "Playing in a theatre! The question is a difficult one perhaps, but it is very certain that the term ought to be clearly defined, and the line drawn so that one can see it. Some would say, 'A man is a professional bandsman who doesn't do anything else.' Hence, if one set up a small business, one becomes an amateur bandsman, even though one may be at the time the paid bandmaster of several bands; which is absurd. Again, might it not be urged with some reason that a man who is paid for engagements other than those with his own band is as much a professional as a man who plays in an orchestra in a theatre?"

"Perhaps you could suggest a definition of a 'professional.'"

"Proceeding on the lines I have indicated, I should be inclined to define it in such words as the following:—Any man who gets paid for engagements other than those of his own band, or for services as instructor, *i.e.* bandmaster, or for playing in an orchestra, shall be counted a 'professional.' At any rate, some clear definition ought to be made; and the rule could probably only be enforced through the influence of associations. Another rule might, I think, be an improvement—that the name of the judge in a contest should not be made known until after his decision had been given."

"What are the usual qualifications as regards membership of a band?"

"Often the rule is, that a man must have been a member of a band for six months previous to the contest, but it is probable that at an association meeting an interesting discussion might perchance at some time arise as to the letter and spirit of such a rule, and possibly the question of professionalism might be found to arise here again."

After which we talked for some time on many points connected with brass bands and bandsmen; and in the course of our conversation Mr. Stephens mentioned that bands grow up under very different influences in villages from those forces which call a band into existence in a large town. In a village, for example, the son not only succeeds his father at his trade, but succeeds to his instrument and place in the band. The bandsman in the village grows up undisturbed by the counter-attractions which beset the novice in a place like Manchester, and which so often in a large town lure him from his Saturday afternoon practice.

But the time was gone, and Mr. Stephens had to be off to a rehearsal. We doubt not that our readers will meet with his name again before very long in the world of music, in which the subject of our interview evinces such clear-sighted enthusiasm.

MR. BARTON M'GUCKIN has signed his contract with the Carl Rosa Opera Company for their forthcoming season.

Some Conditions Hindering Clear Vocalisation.*

By J. WALKER DOWNIE, M.B., F.F.P. and S. Glasg.; Surgeon, Throat and Nose Department, Western Infirmary; Examiner in Aural Surgery for Fellowship of Faculty of Physicians and Surgeons, Glasgow.

—:o:—

WE quote in full the following interesting lecture* given by Mr. Downie:—

"During the course of your practice you are liable to be consulted by some of your patients regarding their inability to produce clear notes, and to-day I propose to describe some of the commoner abnormalities which prevent success in this direction. As in the examination of the throat or larynx for evidences of disease, so here it is right to have an intelligent idea, if not a full knowledge, of the conditions most likely to interfere with clear vocalisation, that you may the more readily detect such if present. From your knowledge of the mechanism of the production of voice, you will readily understand that the causes may be various, and that the impediments may occur in widely different localities. Of what I may term the grosser lesions, little need be said beyond enumerating them, as they interfere so much with the speaking voice that singing under such conditions is impossible. Can you, for instance, imagine even her warmest admirer, if affected with nasal polypi, singing in praise of 'My Pretty Jane,' or even such a one joining in 'Auld Lang Syne.' 'By Pretty Jade' and 'Auld Lag Side' would be received by an audience as a comic performance.

"Nasal polypi, by blocking the nares, interfere with the pronunciation of the so-called 'nasal' consonants (*m* being pronounced as *b*, and *n* as *d*), and robs the voice of resonance. Such a condition, then, hinders clear vocalisation. In like manner, thickening of the nasal lining-membrane, whether it be due to chronic inflammation affecting it throughout its entirety, or localised to some particular portion, by narrowing the air-way, prejudices the voice, and frequently causes premature fatigue of the voice when it is used. Impairment of the function of the nose as a resonator may also result from swelling of the highly vascular erectile tissue over the anterior end of the inferior spongy bones and from deflections of the septum—the dividing cartilage of the nose. Thickenings or hypertrophies in the neighbourhood of the posterior openings of the nose, especially of the glandular structures situated in the walls of the pharyngo-nasal space, give rise to a similar deadness of tone, and prevent those who are thus affected from appearing as vocalists. Imperfections in pronunciation such as are due to lisping, stuttering, and the like, and imperfections caused by physical deformities as cleft palate, all of which are so readily recognised by an experienced ear that physical examination is superfluous, need not here be further considered. In like manner enlargement of the tonsils—enlarged, it may be, as a congenital condition, or as the result of repeated attacks of inflammation—render speech thick and the voice 'throaty,' both characteristic of this condition.

In a lesser degree thickening of the faucial pillars similarly affects the voice and prevents the free easy movements of the soft palate and the pillars necessary to successful vocalisation. A relaxed state of the palate or paresis of the palate, and elongation of the uvula, either from increase in its constituent tissues (hypertrophy), or from a relaxed condition of its covering mucous membrane, both interfere with the production of voice. The uvula, when elongated, may be found on examination resting as it were on the tongue, or it may in certain positions extend to the larynx, where it causes constant irritation, a frequent, tickling, 'unsatisfactory' barking cough, and if left alone will give rise to local hyperæmia, which may permanently injure the voice. The buccal pharynx, that part of the back of the throat seen on looking through the widely opened mouth, is the place of origin of many conditions which give the would-be singer annoyance. These conditions may range from a slight engorgement of the vessels—a congestion, resulting, it may be, from a slight cold in the head, to a thickening or hypertrophy, of the submucous glandular tissue, a condition described under various names, amongst them 'granular' or 'clergyman's' sore throat. As it occurs most markedly in those who are accustomed to strain the voice in the open air, it may quite as appropriately be termed hawkers' or costermongers' sore throat.

"The presence of those conditions so distinctly debars one from taking any prominent part where the voice is called into play, that before any attempt is made at voice-training those imperfections must be removed. But there are other conditions, which, though less prominent, are still equally prejudicial to clear vocalisation. And first there is the shape and position of the epiglottis to be considered. Where the epiglottis stands upright and where its curve is wide, sounds produced by the vibrations of the vocal cords escape freely and clearly. On the other hand, if the epiglottis be elongated and dependent, resembling the lid of a box half raised, or if it be folded on itself like a 'conduplicate' leaf-bud,† the air forced through the larynx impinges on this obstruction, and the clearness of the resulting note is marred. When the epiglottis thus, as it were, overshadows the larynx, it may simply form a mechanical obstruction, or, and this is frequently the case, the laryngeal surface of the dependent epiglottis may become hyperæmic or inflamed during the use of the voice, and the resulting congestion spreads to the laryngeal mucous membrane producing huskiness. The ary-epiglottic (ary-teno-epiglottidean) folds may be thickened, and so may the ventricular bands, and of these latter parts I wish to speak more in detail.

"The ventricular bands, described at one time as the false vocal cords, consist for the most part of a reduplication of the mucous membrane which covers the larynx, with some fibrous tissue between the folds. This mucous membrane and the fibrous tissue may be hypertrophied (cases of this I have observed occurring after scarlet and enteric fevers as well as from other and local causes), when the ventricular bands become fuller, more prominent, and of a deeper colour. These hypertrophied bands overhang and obscure the vocal cords in great part; and during phonation they may actually meet in the middle line, when rough husky voice is the result. But a condition which gives much more trouble to the singer, and which is of much more common occurrence, is a relaxed state of the mucous membrane covering these

bands. Here, in using the voice, it is clear to begin with, but the singer, as he continues, finds it necessary to clear the throat frequently, and if he persists in singing he becomes husky, a huskiness which no amount of coughing will clear away. This may appear in a slight form and associated with a relaxed state of the lining membrane of other parts of the throat as the result of a catarrh or cold in the head, and if the larynx be not rested it may become more or less a permanent state. We have this relaxed condition, and in a chronic form, in those who use the voice carelessly, or who require to speak or sing loudly, especially if this is done in the open air, or in an impure atmosphere, be it in a badly ventilated hall or dusty workshop. The inner borders of those relaxed ventricular bands come to rest on the vocal cords, and mechanically interfere with their free movements. There is also an increased secretion of mucus from these bands, and this is still further increased during the use of the voice, proving a source of great discomfort.

"Lastly, we have certain conditions of the vocal cords as hindrances to clear vocalisation. During the course of a common cold the vocal cords may become injected, their mucous covering swollen, and the bands appear rounded and red in place of being flat and white. In this state they do not approximate accurately during attempted production of voice, and the resulting sound is rough and hoarse. If during such a condition the larynx be not rested, the vocal cords may not regain their normal healthy appearance but remain somewhat rounded and coloured, and under such circumstances clear vocalisation is almost impossible. A condition somewhat similar to this is met with as a congenital condition, where in addition to the thickening of the vocal cords they are rough and irregular in outline, and the voice as a consequence is rough and harsh. This is found in an extreme form in the majority of deaf mutes, and the like harsh disagreeable tones are noticed in many who have been taught the use of the voice by lip reading.

"Apart from diseased conditions (œdema, infiltrations, ulcerations, the presence of new growths, and the like), these are the commoner causes which prevent the production of clear voice, and on account of which you may be consulted. The 'grosser' lesions to which I referred must be remedied before clear speech, not to mention the singing voice, is possible. Nasal polypi must be removed and the area from which they spring cauterised, in order, as far as possible, to prevent recurrence. Deflections of the septum should be rectified; hypertrophies of the lining mucous membrane of the nose, or of the erectile tissue over the anterior extremities of the inferior turbinated bones must be reduced, in order that nasal respiration be unimpeded, and that the cavity may be useful as a resonator. It is absolutely necessary that enlarged tonsils be removed, and any obstruction occurring in the pharyngo-nasal space must also be cleared away. When the uvula is elongated, whether it be relaxed or hypertrophied, as it is a source of continual discomfort to the patient, it must be snipped. In doing so, be content to remove a portion only. In granular pharynx, as a most important feature in any form of treatment you may adopt, rest of the voice must be insisted upon. In like manner where there is congestion of any portion of the larynx, rest and local sedatives are called for. Where there are hypertrophies, such may be reduced by regulated exercise when of recent origin; by counter-irritation or destruction of certain parts by the cautery if of a chronic character. In the chronic relaxation of the ventricular bands spoken of, the application of

* One of the courses of Lectures on Diseases of Throat and Nose given at the Western Infirmary, Glasgow: delivered 13th February 1892.

† "Conduplicate" is a botanical term used to describe the condition where the leaf-bud is folded perpendicularly at the mid-rib, and the lateral halves are placed face to face, as in the oak-leaf.

the electric cautery is, from the resulting cicatrization, of the very first importance, as by this sufferers may have clear voice restored to them. Where the vocal cords are inflamed local sedatives of various kinds given by inhalation will be used with benefit; and when the cords are relaxed, stimulants, similarly applied, will go far to give relief. But the importance of rest must always be placed prominently before the sufferer as a *sine qua non* to complete recovery.

"The question of the use of alcohol and tobacco requires to be carefully considered when directing treatment for any condition associated with voice-production. It is a subject which has been much written about, and the opinions and practices of many noted vocalists have been placed before the profession. Shortly, one may say that as rest for the part is recommended during the course of any condition interfering with clear vocalisation, so anything which acts as a local irritant should at that time be prohibited. If either alcohol or tobacco is indulged in by voice-users, it should at all times be to a very limited extent, and in the least irritating form; but whatever the patient's habits may be, if the condition of the fauces, pharynx, or larynx calls for rest, alcohol and tobacco should be prohibited."

Goethe's Heroines in Tableaux and Songs.

THE Annual Public Meeting of the Manchester Goethe Society is an event anticipated with much interest by the many friends of this important branch of the English Goethe Society, but rarely, we imagine, have the high priests of the great German divinity chosen a more effective means than they have this year in Manchester of popularising their master's fame.

The language of Goethe's songs is so familiar to our readers that it is unnecessary to emphasise the often-repeated criticism that they are masterpieces in poetry, expressing in the most pregnant words the intense feeling of a rare genius, marking in undying phrases the throbs of Goethe's heart. Still less do the readers of the *Magazine of Music* need to be reminded of the beautiful renderings of many of these songs by Beethoven, Mendelssohn, Schumann, and Schubert.

But it may be that there are some who do not know Kaulbach's pictures. So let us introduce them, with Spielhagen for showman.

It will probably be most interesting if we reproduce the Goethe Society's programme:—

1. Gretchen ("Faust"), after the picture by V. Kreling. Gretchen, sitting alone at her spindle, is looking out into the unknown, filled with the restlessness and mystery of her love, while Faust and Mephistopheles behind him are watching her, the former with a lover's ardent gaze, the latter rejoicing in the promise of victory, but still half doubtful, for in Gretchen's face are portrayed powers outside his machinations.

Every one will remember the two beautiful songs which Gretchen sings in her room in two different scenes, the first,

(a) "Der König in Thule" (Schubert), before she finds the presents; the second,

(b) "Meine Ruh ist hin" (Schubert) as she sits at her spinning-wheel.

The contrast between the two songs, as well in their subject as in Schubert's musical setting, brings out very forcibly the transition from the Gretchen of the earlier scene to the Gretchen

of the later; and yet the skill of the poet has invested both with a charm of innocence, and "the halo of human forgiveness" rests already upon her head.

2. Friederike ("Diehtung und Wahrheit"), after the picture by Kaulbach. Friederike, the Beatrice of Goethe's life, was "one of the most glorious of Love's patient ones," and it is not our business here to ask again whether the gods smote Goethe with blindness when "he steered past the haven of rest and love on to the boundless sea of ambition and fame," or whether they opened the eyes of their darling at the right moment. Our picture is of Friederike and her sister waiting for Goethe's coming long before the last good-bye was said, and imagination likes to linger over the picture. We see in fancy the yard of the small cottage at Sessenheim in 1770, the humble parsonage with its low roof, its curious windows, its wicket gate,—the whole looking "like an old, neglected peasant's dwelling." Goethe's graphic words bring before us the first meeting, how Pastor Brion, unimposing in appearance, but withal a "trusting and friendly" man, spoke to him as if he had known him for ten years; the mother, "who must have been beautiful in her youth;" the elder sister's vain search for Friederike, and then Friederike's sudden appearance in the doorway, looking to him for all the world "like a star in this country-like heaven." We know the story of the growing friendship, ripening into love in those "sunny days" during the long summer months, by moonlight, in the fresh mornings when the earth was covered with dew. Yet at times they could see clouds piled up in the sky afar over the distant mountains. We remember how once Goethe wrote, "Rain without, and rain within, and the rude winds of evening rattle in the vine leaves round the window, and my *animula vagula* is like the weathercock yonder on the church tower."

But the last good-bye has not been said yet, and to-day "the golden children" are sitting out of doors waiting for Goethe's coming. Pastor Brion and his wife are looking proudly down on them from the balcony above, while (in the picture) the dog at their feet has already caught sight of the young horseman riding towards the house. Friederike is reading, perhaps aloud, from a book made dear to her by Goethe's praise, *The Vicar of Wakefield*. As yet they see no reflection of themselves in the book. In another moment Goethe will be here, and Friederike will stand before him as she stood a while ago at that first meeting, half-town, half-country girl, clad like her sister in true German fashion,—a short, white skirt with a flounce, not long enough to hide the dainty feet and ankles, a close-fitting white bodice, and a black taffeta apron. Slender of figure, light in movement is she, with a neck that seems almost too delicate for the rolls of fair hair which surmount her exquisitely-shaped head. Looking around her with a quick and expressive glance of her bright eyes, her pretty snub nose lifted up inquiringly with such freedom, that one might think there could be no sorrow in the world.

With such a picture before one's eyes what songs could better express one's mood than—

(a) "Mit emim gemalten Band" (Beethoven) and

(b) "Willkommen und Abschied" (Schubert).

3. Mignon ("Wilhelm Meister's Lehrjahre"), after the picture by Kaulbach. Mignon, says Spielhagen, belongs to those mysterious, poetical figures, which great poets seem to have found out simply in order to furnish a riddle to their contemporaries and to posterity. Mignon is "the personified longing of the earth-born

man for the land of his mythical descent, where dwell "eine himmlischen Gestalten," of whom Mignon sings with such pathos. Who but Goethe could have given expression to the idea in such songs as—

(a) "Kennst du das Land," (Beethoven).
(b) "Nur wer die Sehnsucht kennt," (Tchaikowski).
(c) "So lässt mich scheinen," (Schubert).

Kaulbach has chosen the moment in which Mignon appears as an angel in the middle of the circle of children, who have come together to celebrate a birthday. She is clad in a long, light white robe, with a golden girdle round her waist, and a golden diadem in her hair. A pair of large, golden wings are fastened on her shoulders. Arrayed thus she steps among the surprised children with her little basket full of presents. Taking her guitar she seats herself on a high table and sings the bewitching song which Schubert has helped to interpret.

The group of children by whom Mignon is surrounded is full of interest, but only in one face is there any reflection of the singer's look. In all save the wistful face of the girl on the left, as she fixes her eyes in a spell on Mignon, and catches some hint of the meaning of the words, is depicted merely the childish joy of wonder at the strange, beautiful figure on the table and the marvellous song; but of its meaning they know nothing. And yet what beauty is there in the face of the child who is kneeling in front with a lamb in her arms, and gazing with open-mouthed wonderment up into Mignon's eyes, or again in the devotion and marvel portrayed in the folded hands and wrapt attention of the fair-haired child on the right. But our gaze ever goes back from these to the central face, to the look of pathos and of revelation in Mignon's eyes, which are fixed on the fair land of Italy, with its "Citronen und Orangenwäldern und Marmorbildern und ihre suinliche und übersuinliche Liebe," or perhaps can see still farther, and are watching "the children sporting on the shore" of the far-off land.

4. Leonore ("Torquato Tasso"), after the picture by Kaulbach. Leonore is a very different figure, farther removed from Mignon in Kaulbach's picture, indeed, than she is in the drama. This is due to the conditions which must always limit, as Lessing has taught us in the "Laokoon," the interpretation by the artist of the picture drawn by the poet.

The former has to express his thought by taking one given moment. To the situation he depicts at that moment he gives the stamp of duration. Hence, since he must be guided before all things by the laws of beauty, he may not choose anything that is essentially fleeting or ugly; and further, since the imagination of the beholder must have something wherein it may have scope, the artist may not choose the highest point of interest. In the drama, Leonore has only just arisen for the first time from her sick-bed and come into a neighbouring room. The pallor of sickness and of death has scarcely left her face. The artist has allowed a couple of summer weeks to speed by, and the first flush of returning beauty is in Leonore's cheek. She is sitting on a chair surrounded by her attendants,—a most striking figure in a carefully selected group,—when the young poet is introduced to her by her sister, and Leonore and Tasso meet for the first time.

The princess is surrounded by a rich group of characteristic faces; behind her on the right are the clear-cut features of an elderly lady of her court, whose keen glance and air of self-possession, despite her momentary surprise, tell of many experiences and much worldly wisdom. She is only now aware of Tasso's approach, and has been disturbed in the midst of her reading

by the younger lady on her left, who is still the creature of health and court pleasures. What a contrast is the nun's face behind the princess on the left!

In the foreground on the left sits one whose fingers have been wandering skilfully over the lute, which she still holds in her hand; while on the right is the graceful figure of the young poet, who, after having "sought in vain on the wide sea-shore for the pearl which he has now found reposing silently in its shell," stands in Leonore's presence with downward look, watched over with a mother's kindly glance by Leonore's sister at his side.

The tone of the picture is not unfitly represented by the songs—

- (a) "Nähe des Geliebten," . . . Schumann.
(b) "Trost in Thränen," . . . Schubert.

5 Adelheid ("Götz von Berlichingen"), after the picture by Kaulbach. In Adelheid we have no heroine, but still a great creation of the poet's genius. The scene is no other than the famous picture of the game of chess in the hall of the Bishop of Bamberg. The centre of the picture is taken up by the game and the players; on one side of the table the old bishop in priestly garb and his skull-cap on his bald head is sitting in a large arm-chair, intent on the game and the threatened check-mate. Not so Adelheid, who only cares to keep the old man's attention fixed on his moves. Now she makes a startling move, the next moment she glances with coquettish, amorous glance to the left, to see if Franz, who, leaning one hand on the cushions of the sofa, is gazing upon her with an expression of ardent love, has caught the thought of the song, which the courtly Liebetraut on her right has been singing. What a study is Liebetraut's face! What is the bloated priest with the half-grotesque, half-thoughtful face whispering in your ear, Franz? Has not Goethe caught your thoughts, and gave them voice in the song—

- (a) "Rastlose Liebe," . . . Schubert.
(b) "Geheimes," . . . Schubert.

Such was the brief outline of the programme of the Manchester Goethe Society at the beginning of this season. It was carefully selected, and we commend it to our readers as an example of a form of entertainment which, by a wise choice of costume and of music, leaves little to be desired.

TschaiKowsky Interviewed.

From the "New York Herald."

TSCHAIKOWSKY seems to be as fond of American audiences as they are of him.

"They are so warm, so sympathetic," he said to me the other day, "so like the Russian public, so quick to catch a point, and so eager to show their appreciation of the good things offered them."

We were sitting in his little parlour at the Normandie, and between his nervous puffs at his cigarette the Russian conductor waxed eloquent over the great American public.

"When I say they are enthusiastic," he added, "I do not mean that they applaud anything and everything. Far from it. They are delicately discriminating, and slight the weak musical points quite as decidedly as they applaud the strong. Their perceptions are fine and their appreciation honestly and frankly expressed."

Another cigarette.

"Of course I can only speak of the New York audiences, as I know no others. But after my return from Baltimore and the South I can tell better about the public gatherings of your other cities. Not even in the music centres of Europe have I found such musical sympathy as in New York.

"London audiences, you know, are proverbially cold, and people will tell you to seek for all that is responsive in listeners found in France, Germany, and Italy. But St. Petersburg and New York are good enough for me."

Not so bad a compliment!

"And then your musicians," he continued. "They are thoroughly capable and conscientious performers, and would quite put to the blush some of our players across the water in the matter of sight reading."

"Here again I can only speak of one body—your New York Symphony Society—but I sincerely trust that I may find equally good players in your other bands."

"And you were satisfied with the people to whose hands your orchestral works were intrusted at the festival?" I inquired, as still another cigarette was lighted.

"Quite," came the answer between the puffs, "quite. I must confess to a genuine surprise to find, at my first rehearsal, that the men had so little trouble with some of my music."

"Now, my Scherzo was by no means easy, and I expected a good deal of hard work at its first trial. Judge of my astonishment, then, to hear it played as correctly as at the public concert."

"Gentlemen," I said, "you have rehearsed this with Mr. Damrosch."

"But they all denied having seen the music before."

"As for the composition of the band, I admire the flutes and the strings particularly. The flutes are beautiful and sweet, and your string orchestra is sonorous and rich in quality."

"Mr. TschaiKowsky," I asked, suddenly changing the subject, "how much truth is there in the rumour that you are to return in the fall with a choir of Greek Church singers?" for I knew that he was an enthusiast upon this branch of music, and had shown his partiality to sacred choral writing by the selections made of his own works sung by the Oratorio Society last week.

"There is a possibility that such an engagement may be made," he answered, "and the idea was first started in this way:

"When Mr. Carnegie was in Moscow he was particularly pleased with the harmonies produced by the singers in the cathedral, and wished his friends in New York might hear them. Now that I am coming back in the autumn, it may be that such a company may be brought back with me. I shall certainly bring the best if I bring any, and have them sing some of their own folk-songs as well as their Church music."

"But our Church music! How beautiful it is! And did you know that until very recently no one in Russia was permitted to write anything new for the Church, and that nothing but the olden time music was allowed to be sung?"

I did not know it, but I kept my ignorance to myself and allowed my host to continue.

"Dimitri Bartniausky, the Russian Palestrina, was the last of the old school, and long after his death, in 1825, his influence remained—a stumbling-block to progress in the music of the Greek Church, and it was a long fight that finally opened the doors to the new school of music, and to Davidoff, Degtereff, Beresovsky, Tour-Tchonihoff, and Wedel belongs much of the credit of the work."

"To-day these writers do nothing but compose for the Church."

"I had a little experience myself that will illustrate the high feeling about the admittance of anything new within the sacred precincts of the church."

"I had written a mass and given it to my publisher, who was almost immediately served with an order from court that the work must be destroyed, and this order was speedily followed by the seizure of the manuscript, and its destruction by fire before my publisher's very eyes."

"The music of the Greek Church of to-day, however, is beautiful beyond expression, and I trust you may have the pleasure of hearing it in all of its grandeur and beauty in my home (Russia) some day," smiled my host.

His last cigarette was reduced to ashes.

"Some day," I answered, as I picked up my hat and bowed myself out.

Oxford Terminal Notes.

THE thoughts of Oxford Undergrads turn in summer term to "The Eights," College Balls, "Commen," and the College Concerts. It is our province to speak of the latter, and we do so in the firm conviction that this year has seen a distinct advance in the success, from a musical point of view, of these popular gatherings.

To Queen's, as the longest established Musical Society, we give "the pride of place." Following the precedent of previous years, the Society had arranged that a new and original work should form a part of the programme. This year Dr. Read, of Chichester, produced and conducted a cantata for men's voices entitled "Sigurd." As the name indicates, the work deals with the times of the Vikings; and we congratulate Dr. Read on the success of his efforts. For special praise we may single out a charming "Volkslied," and the dramatic Tournament episode. The chorus was good, but the orchestra was unduly prominent.

THE Exeter Concert (Ballad) was a pleasant affair, the part-singing was distinctly good, and the Exeter choir boys sang two charming trios, "Eidola" and "Come Away," by F. Cunningham Woods, M.A., Mus. Bac., organist of the College.

KEBLE Concert was disappointing. Dr. Parry's "Ode to St. Cecilia" was performed in a somewhat perfunctory manner.

MERTON, too, was inferior, and nothing more original than Macfarren's "May Queen" was given. The singing of Mr. Alison Phillips was good.

THE Jesus Concert was a great success, and quite kept up the excellent musical reputation of the College. Mr. Ben. Davies was the principal vocalist, of whom it is enough to say that he was at his best. The part-singing was exceedingly fine. Mr. George Sant's singing was much appreciated, as also two cello solos by a wonderful boy, Master Bertie Withers.

THE Pembroke Concert alone was really bad. The Society was unhappy enough to select for performance two glees, "Disdain Returned" and "A Wet Sheet," which had been magnificently sung at Jesus' the previous night, and suffered by comparison.

APART from College concerts, the term has been, musically speaking, dull. We have had a visit from Otto Hegner, who has truly "increased in stature." He was heard to greatest advantage in Schumann's "Fantasiestücke," and played some pretty but ordinary variations from his own pen.

AN excellent Ballad Concert was given, when Miss Marie Brema (an excellent contralto), Miss Norah Marett, Miss Robinson, Mr. Plunket Greene, and Herr Johannes Wolff performed a programme largely composed of songs by Maude V. White, who accompanied.

The Future of the Drama and the Drama of the Future.

By JOHN F. RUNCIMAN.

PART V.

IN my opinion the "abstract" music of Schumann and Brahms does not approach, much less go beyond, Beethoven. Schubert was Beethoven's contemporary, and merely followed in his footsteps, though much of his work is truly magnificent. With Beethoven "absolute" music reach its limits. Any further endeavour to make it express more vividly a powerful feeling results merely in an inane screech—the screech of Berlioz and Liszt. In what way, then, was the emotional in man's nature to be further developed and expressed? Music is the completest and most direct mode of expressing emotion, and music could go no further. Without expression there can be no development. Not only is expression the record whereby men can re-live at will their noblest moments, not only is it the sole means of raising the general mass to the height attained by the individual; it is also an extension of that individual, part of him,—so much so that development takes place chiefly at the moment of expression, and certainly a check received by one affects the other. All emotional development is vague and chaotic until crystallised in artistic expression. How, then, I say, was progress to be made possible? Beethoven's attempts at opera show that he knew that the true method was to combine the arts,—to speak to his audience at once through ear, eye, and through the medium of intellect. Emotions can be more vividly expressed by music and words together than by either alone. Witness the extraordinary popularity of the song in all ages. See, in modern times, the popularity of oratorio compared with that of symphony. An oratorio is simply a great song, vividly conveying great emotions. If to music and words could be added scenery and acting, the result would be a form possessing possibilities of expression before undreamed of. This Beethoven felt. In his Ninth Symphony he went part of the way by using words at the point beyond which music could not pass. But he could not formulate his feeling; and, even if he had been able to do so, his intellectual limitations formed an effective barrier to his working out the idea. The task he left to be accomplished by one belonging rather to the intellectual than to the emotional tribe. Before speaking of this, let me add that although this article is concerned only with the musical and dramatic manifestations of the life of the last three centuries, it could yet be shown that in painting and poetry the trend has been in the same direction. With Beethoven, then, we reach the stage spoken of in Part I,* at which the highest form of art was absolute music, that is, the highest art was entirely emotional, to the exclusion of the intellectual element.

Let us now turn to the series of intellectual men. Shakespeare stands at the parting of the ways. He gave the emotional movement an immense impulse, though he supplied no form of expression for emotion. He similarly influenced the intellectual men, and gave them a form ready for use—if only they had been able to use it. But they had nothing whatever with which to fill it. The drop from Shakespeare to the next dramatists is comparable only to the drop from Æschylus to Euripides. Dryden,

Congreve, Addison, Steele, Goldsmith, Dr. Johnson,—what business had these men to meddle with drama? They were all of them essayists, many of them great essayists, but they lacked the emotional, which is the *sine qua non* of a dramatist. Many of them possessed gentle, tender feeling, and gave it expression in most beautiful lyrics. Had their feeling been more intense they would have been amongst the musicians and painters. So there could not possibly be any drama produced. For want of Shakespeare's intellect the emotional men could not express themselves in Shakespeare's form; the intellectual men had nothing to express, and devoted themselves to producing accurate copies of what they called "elegant" models. All the dramas (so called) of this time were merely intended to be shows, or are remarkable chiefly for the skill with which verse, the medium of poetical feeling, is used for most unpoetical ends. After the first flush of joy in intellectual freedom, of delight in beauty, which characterised the Renaissance, had passed away, there ensued a period of degradation similar to the later Greek period. The tendency towards more artistic life to a certain extent prevailed; indeed, grew steadily stronger, but it was restrained by many causes: by the exhaustion consequent on the extravagance of the early Renaissance time; by the rise of Puritanism in England; by priestcraft, tyrannical repression and endless wars on the Continent. The time-spirit caught hold on all possessing the smallest intellect, and led them on to scepticism, joyless philosophical inquiry, ennui, and hatred of life and the joy of life. White-handed, delicately-scented, courteous inhumanity, ignorant brutality in elegant lace ruffles; these are notable characteristics of the time. Only those in whom the instinctive, intuitive, dominated the intellectual, dared to truly live their lives, and they were looked upon by the world as a lower species. The musicians, painters, and "poets" of last century had hardly the social standing of my lord's lackey—to whom indeed they humbly bowed, hoping for his good word with my lord. During the first half of the eighteenth century humanity touched the low-water mark of degradation.

During this period only the ultra-emotional brought forth any art. But towards the end of the century there arose in the very midst of the intellectual army a number of men filled with longing for a nobler life. We may, indeed, say that all that was best and noblest in Europe shared their longing: that these men were the leaders and voices. First amongst them stands Goethe, born 1749. Intellectually he was equal to any of his species (the intellectual); emotionally he surpasses them. Intellect and emotion alike told him that exclusively intellectual life and lack of emotion were at bottom responsible for the mental and bodily misery he saw around him. His *Sorrows of Werter* is the plaint of sick Europe. Later, in *Faust*, he declares that the search for happiness in knowledge is futile and doomed to failure; that the remedy for the evils of the time lay in more artistic life—

"Are mouldy records, then, the holy springs,
Whose healing waters still the thirst within?
Oh! never yet hath mortal drunk
A draught restorative
That welled not from the depths of his own soul!"

Rousseau and Schiller, the one bitterly, the other fiercely, protested against mental slavery and its shadow, political slavery. France aroused itself from lethargy and for the time shook itself free; the crash of the French Revolution awakened those who lay around in a dream of enchantment. Old modes of life and stale ideals were cast away. A new race of poets sprung up to sing of the glorious time to come, and to give impulse to the mighty nineteenth-century movement. Chief amongst them were Wordsworth, Coleridge, Shelley, Keats, and Byron. Let us observe the form of expression used by the quasi-emotional men who stirred up the new ferment.

Intellectually and emotionally Goethe alone may be compared with Shakespeare, and even he, by the side of his mighty predecessor, stands a pigmy. His message to the world was partly intellectual, a statement of facts before unobserved, partly emotional, a stirring up in others of feeling like to that original to himself. For the expression of the first he uses prose or the drama. For the expression of the second he uses lyrical verse or the drama. But note how, as he becomes more and more emotional, his drama tends in the direction of the music-drama. The lyrical element (the poet's substitute for music) fills an ever larger function. The second part of *Faust*, for instance, the expression of the emotion of mysticism, almost demands music to prevent a performance of it being ridiculous. In Schiller we find magnificent thoughts and noble feeling, but, as an artist, he cannot be compared with Goethe or Shakespeare. His splendour and enthusiasm will always arouse us; but, after all, we will be bound to own that his drama is not drama as we apply the word to *Hamlet*. It is not an arrangement of action and intellectual ideas with the sole purpose of communicating some dominant emotion to the spectators. Our own English poets were none of them dramatists. They expressed their feelings lyrically. Coleridge's plays are forgotten; Byron's cannot possibly be performed; the *Cenci* of Shelley alone has modern interest, and that interest is chiefly in the character and fate of Beatrice. In fact, we may say that Goethe, Schiller, Wordsworth, Coleridge, Shelley, and Keats, when they had an emotion to communicate, either used the lyrical form exclusively, or used the dramatic form, endeavouring to make it more emotional by the introduction of a large measure of the lyrical element. That is to say, they increasingly used their substitute for music. The more they did so the less dramatic their dramas became; for the introduction of a lyrical passage to raise feeling to the requisite pitch involves, for the time being, a stoppage of action. This is more distinctly seen later.

For a time, after Shelley and Byron had passed away, there seemed no work for the artist to accomplish. Freedom of mind had been partly won, and it was only a matter of time for it and freedom of body to be completely won. Every right-thinking man, every man as soon as he became a right-thinker, believed that every individual should have complete liberty to think and act as he pleased so long as he did not trench on the like liberty of others. It only remained for men of action

to modify (very considerably modify) existing conditions in the direction of socialism to make this possible. This work did not concern the artist. He could no longer write sonnets to the "eternal spirit of the chainless mind." For a time the quasi-intellectual men brought forth no art.

But the music of Beethoven was creating ferment in all minds. Carlyle, Tennyson, Browning, Landor, Ruskin, and, later, William Morris and Swinburne, arose to pull down stale ideals and to uphold new ones. From that time to the present, desire has grown stronger for a life resembling the early Greek life—free, emotional, artistic, and joyous; and faith in the possibility of that life has ever been on the increase. All lesser movements have been part of the great movement in the direction of the accomplishment of this life. Steam, machinery, and electricity have made it scientifically possible; socialism shows how it is politically possible; the romanticists and, later, artistic men have ceaselessly pressed on the movement by showing the necessity of beauty in life. Let us now note briefly the feelings which most chiefly characterise the century.

The old beliefs concerning existence are gone, gone for ever. We can no longer give credence to the old Puritan notions. Sheer materialism is also impossible with us. An enormous sense of the mystery of the universe and life dominates us; our whole religion is a mighty emotion or blend of emotions: nineteenth-century mysticism we may call it. Like the old Greeks we long for ever fuller life. Like him, we love our life, and live it with tremendous energy. "Intensity" is our characteristic; an eager seeking for satisfaction in the strongest emotional experiences. Like the Greek, we love sights and sounds and thoughts of beauty—are coming, day by day, more intensely to love them. Greed and cruelty and superstitious belief, indeed, reign among us to some extent; to some extent materialism yet dares to call itself reasonable. But these are being slowly eliminated; their upholders die out, and none rise up to fill their places. The time-tendency is against them. The desire for full life is at work, re-creating in us the sympathy and love of the old Greek. In many respects, it will be seen, we resemble those old Greeks. But in one we differ. They had a sense of the strangeness of far-away lands; to them the earth was great. To us the earth is no longer great. But time is great, and a marked characteristic of the nineteenth century is a sense of the past, a sense of the time that lies behind us. The point where we now stand permits us to look back upon all time. A new emotion—this feeling of the past—dominates all our painters, poets, and musicians.

These are feelings which are hourly spreading and growing stronger. In what forms of art will they find expression?

In modern abstract music we find but small trace of them. But they do mark the drama; and the necessity for their expression has modified it. Tennyson and Browning wrote dramas. Neither expressed himself in that form, however; each was compelled to resort to the lyrical form to express feeling. But as far as they succeeded, they did so by making the drama less dramatical and more lyrical. William Morris and Swinburne have both used the dramatic form. But one cannot call their efforts dramas. They are huge lyrics. The characters speak lyrically from beginning to end; lyrics are introduced at every possible moment; and the effect is produced, not by the play as a whole, but, so to speak, by a series of small shocks. In fact, we may say that all modern plays are meant to be read,

not acted. This is confessedly the case; and it is often said that it is useless to write for the stage, for those who appreciate good drama are too few to make performances possible. This is obviously nonsense. What artist has ever been deterred from production by the knowledge that the present generation would not see his work? The fault is in the form. Swinburne, in *Atalanta in Calydon*; Morris, in *Pharamond, or Love is Enough*, have produced readable matter in quasi-dramatic form. But they speak in a shrill screech; the full depth of their tones is heard only in their lyrical work.

Wagner, born a dramatist, and always before anything else a dramatist, saw that the way out of the difficulty was to add music instead of the lyrical element. He did so, and found that he had created a form adapted to all modern needs. What medium so well as music expresses the many blended emotions stirred by contemplation of the mystery of life? What but music could express the enormous nineteenth-century passion of "Tristan and Isolde" without the screechiness of Swinburne?

On the other hand, music alone could not express these without seeming chaotic; without, as Wagner said, the intellect demanding "why?" But the intellectual element in the music-drama at once shows "why"; nay, does it not almost seem that the emotional arises out of the intellectual? Yet the contrary is the case.

Now, the period which, it seems to me, we are approaching is one of high emotional as well as high intellectual development. We have seen that purely intellectual life ultimately destroys itself; like the pig swimming, it cuts its own throat. Emotion is the true incentive to the exercise of intellect; if we repress the incentive, the other will cease. At the point where we now stand, then, there must be further development of the emotional in man if there is to be any further mental development. And development I have shown to depend upon expression. It has been made evident that music alone could go no further, nor drama alone, but that together they may go much further. And it must now be equally evident to all thinkers that the human mind could go no further onward without the change which Wagner effected. To use an old figure, in Wagner the two streams, intellectual and emotional, unite to form a flood sufficiently mighty to overcome all obstacles. Most men are oblivious of this truth. Nevertheless, if I may in my last sentence indulge in a little gratuitous prophecy, it is a truth which will be more abundantly recognised every day for a hundred years to come.

Two Autumns.

Once I wandered merrily
In the autumn weather;
Birds sang loudly in the trees,
Scent of flowers filled the breeze,
Scent of May and hawthorn bud,
Gorse and purple heather.

Now once more I wander on
In the autumn weather;
Birds still sing among the trees,
But their carol fails to please;
The air is ripe with scent of May,
But faded seems the heather.

FOR MUSIC.



John Preston Johnson.

JOHN PRESTON JOHNSON, whose portrait we give, is a native of Kendal. He is one of the most famous living players of the hitherto neglected concertina, and his instrument used to be very fashionable in London when Signor Regondi was living, and we are glad that its use is again becoming more popular. To-day it has a far larger scope than it had fifty years ago, and, thanks to such makers as Messrs. Lachenal, the instrument itself is greatly improved.

Mr. Johnson has arranged many pieces for the concertina, and his *répertoire* contains nearly two hundred pieces by old and new masters. This *répertoire* is not only very comprehensive, but it departs from the beaten track followed by most English concertinists, and is, we understand, the result of fourteen years' work. He is well known all over England; in the chief towns of Yorkshire and Lancashire above all are his talents appreciated and recognised. In his playing he aims particularly to produce a variety and purity of tone which never fails to please a musician's ear. His phrasing and expression are also most commendable. A novelty peculiar to Mr. Johnson is the introduction of the concertina in obligatos to songs; this has a very charming effect.

He enjoys the friendship of musicians such as Schönberger, Frederic Lamond, Frederic Dawson, Mme. Belle Cole, John Radcliff, Charles Oberthür, and others. Mr. Oberthür's fine Nocturne for concertina and banjo will be included in his *répertoire* for the present season.

On Wednesday afternoon, June 22, Mr. Johnson played at Princes' Hall. His solo, "Air and Variations in G," Rode, was arranged by Richard. He also took part in duets arranged specially for himself from Stephen Heller and Ernst's "Fugitive Pieces." The concert owed its success in no small measure to Mr. Johnson's artistic playing.

M. C.

The First Sonata of Beethoven, Op. 2, No. 1.

THE following lecture was delivered at Bendigo by Professor Marshall Hall on May 10, in connection with the University Extension Lecture Movement:—

A sonata of Beethoven is the autobiography of a great man's soul; therein is revealed to us the world as it lay revealed to him. Longings, aspirations, joys, sorrows give place to one another in quick succession as the wonder-melody flows on, displaying at every moment some new scene in the panorama of the heart. This revelation of all that is possible in existence it is which makes music so all-absorbing and irresistible a study when once one has attained a sufficient degree of musical perception to understand this miraculous art, this life within life. No musical training which has not such an understanding as its one imperative aim, is worthy any consideration on the part of sensible men. There is no labour so great, no patience so tried, but will be a thousandfold repaid by the joy which this knowledge bestows, and which is open to any and every one capable of earnestness and perseverance.

Religion has ever been the great outlet for the human feelings, and all religions are a picture, an allegory of the truth. When, then, the pessimistic tendency of religions is noticed, ever leading to asceticism, to depreciation and renunciation of the seeming joys of life, it will hardly be wondered at that in those works of art which rank the highest the same views of life are found expressed, and with all that vitality and potency with which art, and especially music, invests everything. On most of Beethoven's master-works is impressed deeply and forcibly the feeling of the fleeting, variable, delusive character of earthly joys, and the hungering after substantiality and stability, which is the most distinctive mark of the masterpieces of both Shakespeare and Goethe. Cries Hamlet—

"O, that this too too solid flesh would melt,
Thaw, and resolve itself into a dew!
Or that the Everlasting had not fixed
His canon 'gainst self-slaughter! O God! O God!
How weary, stale, flat, and unprofitable
Seem to me all the uses of this world!"

And Faust echoes—

"So taumel' ich von Begierde zu Genuss
Und im Genuss verschmachtet ich nach Begierde.

Und so ist mir das Dasein eine Last
Der Tod erwünscht, das Leben mir verhasst."

Although in Beethoven the utmost joviality, sometimes approaching even to boisterousness, is to be found, together with indeed almost every possible variety of feeling, the greater part of his work is tragic in character, and speaks of the pain and bitterness of life. Even in his divine slow movements—where his soul seems to have created for itself, out of its very emptiness, an ideal world of love, fraught with all that which was denied to it in actual life—a profound tenderness of melancholy pervades the melody. But music-tragedy includes all possible states of feeling, and thus all possible variety.

The first sonata of Beethoven, though one of his smaller works, is impregnated with that profound sense of truth common to all. Comparing the first movement with that of the "Sonata Pathetic," which I analysed some time ago, one

is struck at once by the less general and more individual character of the melody. In the latter our sympathies were forcibly directed to the lot of humanity; in the former an especial type is selected, even as Shakespeare selects his Hamlet. Indeed, the emotional element in Hamlet's character is so closely allied to this of Beethoven that a short discussion of it will greatly help to make the sonata intelligible to you.

Whereas all thinking men are agreed on the emotions which are aroused by poetry or music, every one draws a different moral conclusion therefrom—naturally so, for the artist does not preach morals, but draws life. When, then, Mr. Henry Morley prefaces his excellent edition of Shakespeare by attributing to the great poet a desire to awaken in us a few very trite, conventional, and doubtful moral sentiments, we feel inclined to rejoin—

"Many a highly moral saw
From this play wisecracks draw;
Nothing 'scapes their pious bent,
Nothing,—save what Shakespeare meant!"

To this amiable but ultra-pious gentleman every play is a sermon, and every sermon illustrates a church-patented moral maxim, but—

"Who could have the heart to quarrel
With Hal Morley and his moral?
Like a pea
From the pod,
Out it pops and he 'thanks God!'"

Few surely can think with him that Shakespeare meant to hold up the elbowing bully Fortinbras, or the ungenerous, treacherous Laertes, as the ideal of humanity in contrast to the tender, gentle, sympathetic, reflective nature of Hamlet, which would not allow him to murder his uncle, even when prompted thereto by his father's ghost; certainly the other pair would not have made two bites of him, but would have killed and eaten him promptly, without in any way impairing their appetites for breakfast—which amiable energy seems to awaken Mr. Morley's greatest enthusiasm. If we were to regard the great tragedy by the light of this sonata of Beethoven, we should remark that it opens by typifying a man, whose ideas and feelings are far in advance of his age, thrust into a life in which he is urged to do, and accept as inevitable, all that is antagonistic to his nobler nature. A middle or development section follows, in which is shown the struggle between these opposing forces; and the end displays the results as death and destruction to the finer human element, while the blind will-force survives, as is typified by the succession of Fortinbras. In Beethoven's work, also, we find three similar sections, giving similar emotional impressions—especially be the "recapitulation" section observed, where all the themes take their gloomy colour from the key of F minor, as if their individuality had been crushed out of them by some dominant, invisible power. If I may insist yet more on this point of view (which is but one out of many, all of which are but so many different embodiments of the same principle, which principle music directly expresses), I would say that Hamlet is typical of the man of genius, born into a world that knows him not, and who is possessed of the irresistible longing to accomplish his life-task, which brings him into opposition and conflict with the baser metal of humanity, whose ideals and aims are lower and more animal-like. The commandment laid on Hamlet by his father's ghost is as the law of necessity which compels genius to lay aside his nature in order to gain means of sustenance, which is rendered to the last degree

difficult to him so long as he asserts his true self. The ways by which he is forced to accomplish this are odious and well-nigh impossible to him. Hamlet's reluctance to obey, and consequent self-struggle, are the unconscious assertion of his individuality, and when this succumbs, which is signified by the killing of his uncle, he succumbs with it; truly a very exact parallel with the fate of many of the world's greatest men.

That which constitutes the tragic in "Hamlet" is not the killing of some half-dozen people, though that is part of the unity of effect, but the struggle which goes on in Hamlet's mind; while the two forces, which are there in conflict, are outwardly presented as the contrast between Hamlet's character and the uncongenial, nay, opposite characters of the other persons of the play. But in Beethoven's sonata we are made, not merely to see, but to feel in ourselves these forces. In our own minds we feel the contrast between brute instinct and conscious noble endeavour; we feel an ineffable sadness at our inability to realise this in actual life. Through Shakespeare's play, and perhaps even more through Beethoven's music, this particular phase of life, which otherwise lies outside the experience and understanding of most, is made clear and intelligible to us. Having once grasped it, we can never afterwards join in the ignoble hue and cry ever raised at the heels of much-enduring genius; for we cannot but recognise the mongrel-character of men in general, and of their favourites, ever ready as they are to snap at the hand which caresses them.

To some such mood as this do the anguished, protesting, opening crotchets of the music lead us, and, with the sinking triplets, falls also the heart, with a wailing sigh of impotence. In these bars we seem to hear, as from the far, far distance, the echo of Beethoven's own loneliness, cast as he was amid a crowd of Laertes and Fortinbras, cursing and jostling each other in the ignoble effort to propitiate their tawdry world-god. There is a certain *naïveté* in these utterances, not dissimilar to that found in Hamlet's character, where he reproaches himself with not having the same impulses as Fortinbras—

"I do not know
Why yet I live to say, 'This thing's to do.'"

It is sometimes as if Beethoven blamed himself for having instincts and ideals above ordinary men. How full of complaint are the four quavers of bar 8, which need to be retarded, and to have a suggestive accent on the first of the group. It was some such feeling as this which forced from Hamlet's lips the passionate cry—

"The time is out of joint; O, cursed spite,
That ever I was born to set it right."

Nor must the bass of these bars pass without comment; for in Beethoven there is nothing without a purpose, contrary to the opinion of shallow-minded incompetence. The bass contains within it the very essence of the harmony, which, as I have explained in a former lecture, ever indicates the general character of the prevalent mood; on the other hand, it is pervaded by a sort of rude, crude, half-developed rhythm, and lacks the other essentials of melody. Hence, in this sonata, as in so many of this great master's works, especially the C minor Symphony, the bass gives the impression of an unconscious, terrible, resistless power which is ever spurring us on. It is analogous to the rudimentary forces of Nature, to that blind necessity imaged in the idea of Fate. Again, the tremulous movement of bars

30-32 is the counterpart of that extreme nervous tension, that involuntary tremor of the heart, which we experience at critical moments of life; while the gasping chords of bars 41-48 seem to depict beyond all marvel very faintness of the soul.

With the gradually melting character of the harmonies of bars 10-15 a more soft and feminine mood prevails. What a depth of longing is in the indescribable melody of bars 15-20, what a fever-desire of companionship, of human love! Do we not see Hamlet stealthily creeping to Ophelia, to take that one last look, if she perchance may understand him!

"He took me by the wrist and held me hard,
Then goes he to the length of all his arm,
And, with his other hand thus, o'er his brow,
He falls to such perusal of my face
As he would draw it. Long stayed he so.
At last, a little shaking of mine arm,
And thrice his head thus waving up and down,
He raised a sigh so piteous and profound
That it did seem to shatter all his bulk
And end his being."

Ah! this sigh it is, from Beethoven's own bosom, that, like a ghost from another world, shakes our hearts with sorrow as it glides by upon the melodic stream; and oh! the pitifulness of the succeeding bars. "For me alone is there no happiness?" they exclaim, "for me, that am so capable of joy, so starving-mad?" and with the mounting quavers (bars 26-41) he seems to look wildly around him for some gleam of sympathy, but in vain. It is only the genius of a Beethoven which, having carried the emotions to so high a pitch, could, by the simple, yet divine, all-revealing phrase which succeeds, have created so penetrating a climax as is caused by the sudden relaxation of the tension at this point. Shakespeare, so accurately conscious as he was of the power and limitation of language, aims at the same effect by a mere hint—

"Thou wouldst not think how ill all's here about my heart; but it is no matter."

How perfect! how unapproachable! What a world of pain does this little musical phrase, and this short, simple sentence open out before us! Shakespeare and Beethoven! Truly do they—

"Bestride the narrow world
Like a Colossus, and we petty men
Walk under his huge legs and peep about
To find ourselves dishonourable graves."

By one of those rapid transitions which occur so frequently in both masters, even as in life itself, the almost overstrained depression gives way to temporary elation on crossing the double-bar. It is but short-lived. With the anguished E natural of the bass (bar 53), augmented by the subsequent G flat, the old mood returns in the intensified minor. Here again will be observed a striking similarity in the form-conception of the two poets. Precisely as Hamlet, in the development section of the play, attempts to postpone, and even to shake off, the evil necessity which pursues him; and as, turn where he will, the dilemma confronts him, so that he exclaims—

"How all occasions do inform against me
And spur my dull revenge!"

so in the development of Beethoven's emotional idea we find the greatest prominence given to that theme, the significance of which we endeavoured to describe as a longing for sympathy, for companionship; and as the mind, urged by this longing, wanders from object to object, vainly seeking that for which it hungers, so this theme passes from key to

key, from mood to mood, only interrupted (bars 61-62) for an instant, as though to snatch at some passing shadow of its desire, till with the sinking melody all hope expires. It will be observed that the inarticulate sob of bars 81-93 is derived from the first two notes of this same theme, the two notes in which perhaps the greatest degree of suffering is concentrated. But his destiny no man may shun. On Beethoven, as on Hamlet, the shuddering sense of this creeps, with what poignant bitterness, the next few bars reveal (93-100). Truly dramatic is that *crescendo*, culminating in the passionate cry of the initial melody. It is as if the woe of the soul, swelling beyond all endurance, burst forth into indignant speech.

Further it is not necessary to go. From this point a terrible gloom overshadows everything. One by one, like wan and woful ghosts, the themes creep by, in the sombre, impressive minor key of the chief mood. Over all the burning hopes of youth descends death's ghastly dew. They fail, flicker, and expire. And such is the meaning of life, to how many weary souls!

Friends, this is the last of the series of lectures I undertook to deliver here in Bendigo. I am well rewarded for my trouble if there be but one among you whom I have induced to take a more vigorous and serious view of life and art. My final word to you is, learn to be noble—learn to love the truth. Nobleness and the knowledge of truth are only to be gained through suffering, or sympathy; and lest the former be forced on you, neglect not the latter. Therefore, let every one to his or her life-task, and, if possible, let this include the study of some branch of art; for therein are written the joys and sorrows of the world's greatest and noblest minds. Understand these, and there is nought good nor evil but shall find some love or pity in your hearts. "Art is art. It is not water-colour sketches, nor practising upon the pianoforte. It is a life to be lived."

The Broadwood Band.

—: o :—

ON Friday evening, May 20, 145 of the *employés* of Messrs. John Broadwood & Sons met at Cloat's Restaurant, Victoria Street, Westminster, to consider what steps should be taken with respect to the reconstitution of the band in connection with the manufactory of that firm.

Mr. Algernon Rose presided, and was supported by Mr. G. D. Rose, Mr. D. Rose, Mr. W. E. Horn (Secretary, Westminster Orchestral Society), Mr. E. Alfieri, Mr. Thomson, Mr. Stuart, and Mr. C. J. Harris. Mr. F. W. Davis's professional quartet of trombones having given a highly artistic rendering of Mozart's *Largo*, "It is the Lord's day" (Kreutzer), and two other pieces, and humorous songs having been sung by Mr. Dan. Rose and Mr. H. J. Bowles, Mr. Algernon Rose made a statement with regard to the object of meeting. He said he hoped they had all carefully read the notice convening the meeting, and had also realised the importance to those engaged in the manufactory of having a band. The Broadwood Band was an historical institution, having been started over thirty years ago, under the leadership of Mr. Sullivan, father of Sir Arthur Sullivan, who played in the band. He believed it was almost a fact that the god of war, Mars, could not get along without Apollo, the god of music. The Broadwood volunteer corps had never flourished so well as when it had had its own band to march at its head at special company parades. Wherever one went one found that music was essential; even the Chinese could not get on without it. But to come to the Broadwood Band, he found several reasons were given for its present decline. The first was that

many of the *employés* resided in the suburbs, and went home to tea—(laughter), and another was that there was no musical feeling in the manufactory; to the latter reason he would simply quote the name of an illustrious man whose name was Walker—(laughter). The real reason, to his mind, was that the members of the band derived no *kudos* from it; there had been no displays of the band; no chances of its performing, and of creating an interest in it and its performances. A string band could not be taken out to picnics, cricket matches, or to the outings of the rowing club. The bandmasters too, while they had been very good fellows, had not been good enough. In his opinion, too, they had the wrong instruments, and he should advise the establishment of a military band, such a band as existed in the cavalry regiments. Having enlarged on the difficulty of learning either string or reed instruments, Mr. Rose went on to explain that in a cavalry band there were such instruments as cornets, tenor horns, baritones, euphoniums, bombardons, trumpets, trombones, and kettle-drums. These were comparatively easy to learn. Dr. Stone had stated that on account of the greater facility with which brass instruments of the saxhorn species were learnt as compared with clarinets and other reeds, a brass band was much more easy to establish and maintain in efficiency than a full military band, and as to the imposing effect of such a band, Mr. Kappey said, "The imposing effect a well-managed brass band is capable of producing offers attractions which no other form of music can equal." A cavalry military band certainly had a manly and martial appearance, and Mr. Rose instanced that on his recently leaving Bombay, he was on board the same ship that conveyed Lady Lansdowne, the wife of the Indian Viceroy, and the effect of hearing, as they steamed out of the harbour, each English man-of-war play the National Anthem as they passed, was one of the things that would never be forgotten by those who were present. As to the beauty of "brass," he instanced the playing at early morning in the belfry of the old church at Stuttgart of a quartet of trombones, the playing of Levy and Harper and the Horse Guards Blue. The action of the London County Council, in establishing a band to play in the parks and open spaces, he believed would be a step that would be followed by other corporate bodies, and would lead to a greater cultivation of brass bands. In Lancashire there were a large number of brass bands, and these had existed for a number of years. As far back as 1860, no less than 160 bands entered for competition at the Crystal Palace. The finest amateur brass band in the world was the Besses-o'-th'-Barn, of Whitefield fame, which between 1884 and 1891 had competed for ninety-one prizes, and had won altogether over £3000. In Europe there were 352 cavalry brass bands in existence, while in America there were 200,000 musicians connected with brass bands. In London they had not heard good specimens of amateur brass bands, but he hoped that when the Broadwood was reconstituted it would be second to none, both for the credit of the players, and of the firm with which they were connected. In New Zealand the town bands were always engaged to go with the excursions and outings; and the Salvation Army in Christchurch, thanks to the fact that they had a good bandmaster, played really good music, and was a credit to the colony. In Germany, nearly every man engaged in the manufactory of pianos could play another instrument, and in these days it behoved young men to have two strings to their bow. He had met many men abroad who owed their present position to the fact that besides tuning pianos they could play a brass instrument. He believed he was not advocating a forlorn hope, but that there was a musical feeling in the place. In conclusion, he alluded to the fact that that was the 160th anniversary of the foundation of the house of Broadwood—the perennial house of Broadwood—for the firm had ever been reinforced by young blood, and he thought that Broadwoods' might change their crest from the oak to the evergreen. He asked them whether this anniversary of the firm should be celebrated by the reconstitution of the band, or would the *employés* of the firm admit that they had no musical feeling, and were not worthy of the great musical house of Broadwood?

A discussion then ensued on the merits and advantages of the reconstitution of the band.

Mr. G. D. Rose wished the band every success in its reconstituted form, and related, amid much laughter, a number of amusing anecdotes regarding old members of the Broadwood Band.

Mr. W. E. Horn warmly endorsed the remarks made by the chairman as to the suitability of a cavalry band for the factory, although he regretted that the exclusion of stringed instruments would debar him from assisting at the practices.

Mr. Alfieri, in a few eloquent remarks, reviewed various arguments for and against the proposed formation. No one, he said, could deny the charm of good brass instrumental music, and in reference to soloists he instanced the beautiful playing of Howard Reynolds.

Messrs. S. Geering, Wade, H. J. Bowles, H. Jordan, T. Wright, Belford, F. W. Farlow, and George Mountain having also spoken, it was agreed unanimously and enthusiastically, that the Broadwood Band be reconstituted. It was also resolved by a large majority that the form the reconstituted association should take should be that of a cavalry brass band, with or without the assistance of efficient reed instrumentalists, belonging to the factory, who might tender their services.

A draft code of rules was submitted to the meeting, and in order to create a fund for the purchase of instruments for candidates unable to buy their own, such lent-out instruments to remain the property of the band, and be vested in six trustees. Mr. Algernon Black and thirteen other gentlemen gave in their names as passive members, promising an annual subscription, and it is expected that the musical feeling in the firm will be expressed by a considerable augmentation to the fund thus commenced.

Fifty-nine gentlemen put down their names at the conclusion of the meeting, as wishing to become active members of the band. Mr. Thomson accepted provisionally the post of honorary treasurer to the reconstituted band.

The meeting then adjourned, pending inquiries respecting an efficient bandmaster, the purchase of instruments, and other matters.

In addition to the music already mentioned, Mr. Alfieri's finished rendering of an exquisite tenor song, entitled "Once," elicited an encore, and the business proceedings were enlivened by Mr. T. Baker's singing of "Anchored," Mr. S. Geering's whistling imitation of a piccolo solo, and Mr. F. Rains' clever rendering of "The Magpie said come in."

The preliminary list of candidates for active membership in the reconstituted Broadwood Band is as follows:—Messrs. Attwater, Charles Angold, D. Barrow, Belford, J. J. Butler, Barber, A. Brook, Brown, J. Borteous, G. Butler, C. Butler, J. Braidwood, R. Clark, Colborne, Chaney, Calvert, W. Dack, T. Evans, H. Ford, Fisher, Gillam, W. Garner, Garant, H. Goacher, F. Goacher, S. Geering, J. Gibson, F. Horrex, G. Hambleton, Hood, Holloway, J. Hill, W. Lovett, H. Mountain, jun., Mason, Henry May, G. Mandry, G. Mountain, P. Nevill, J. Nevill, Perrott, W. Pevier, J. Palmer, R. Robinson, Sangster, Sanderson, W. Seymour, J. Smith, S. Thompson, T. Topley, G. Tanner, G. Williams, Wolston, J. Wishart, R. Wishart, Wade, F. Willgoss, H. J. Wyatt, and C. Wright.

Accidentals.

THE gifted daughter of the Bishop of Gloucester, Miss Francis Ellicott, whose works include every form of composition, is at present engaged on an undertaking of an ambitious character, which is not unlikely to see the light in due time at the Three Choirs Festival.

SOME of the German papers seem inclined to take credit for the fact that in the Fatherland at the present time there are no fewer than 385 military

bands. Amongst the working population of Yorkshire and Lancashire alone there are more than twice that number of brass bands. Still we are not a musical nation!

THE announcement made at the recent meeting to found a Manchester Conservatoire, that under certain circumstances Mr. Santley might undertake the direction of the vocal classes, has given rise to a report that the eminent baritone has decided to settle in Manchester and to retire from public life. The rumour is, however, wholly incorrect. Whether Mr. Santley teaches in Manchester or not (and the Conservatoire has not yet been formed), he will certainly continue his concert career.

DR. RICHTER has accepted an engagement to open the season of Philharmonic Concerts at Berlin, on October 17. The conductorship is now vacant owing to the resignation of Dr. von Bülow, who, however, will, it is hoped, direct some of these concerts in the spring, the rest of the performances being given under the baton of Herr Moszkowski.

MISS NETTIE ATKINSON, the promising young violinist lately come to us, is the daughter of Colonel S. E. Atkinson (retired Madras Army), and was born at Bangalore in 1872. Her first musical training was received from Herr Otto Peiniger, a professor at Harrow, but for the last six months she has studied in Paris under M. Danda. Last year, before returning to England, Miss Atkinson played in Calcutta, Madras, and Bombay with great success.

THE following strong list of principal artists has been engaged for the Leeds Triennial Festival in October—to wit, Madame Albani, Misses Anna Williams, M'Intyre, Hilda Wilson, and Marian M'Kenzie; Messrs. Lloyd, Ben Davies, Piercy, Norman Salmond, Black, and Plunket Greene.

MADAME PATTI'S engagement for 1893-94 by Mr. Marcus Mayer is for a series of forty-five concerts in the United States, many of them taking place during the Chicago Exhibition season. She is, it is stated, to receive the tolerably handsome fee of £900 per night, and £5000 has been deposited in advance.

THE annual meeting of the Associated Board of the Royal Academy and Royal College of Music will be held at Marlborough House, on July 14. In the evening the annual dinner of the Board will take place at the Hôtel Métropole.

SEÑOR ALBENIZ and Señor Arbroos hope to produce their new comic opera, "The Magic Opal," at a West-end theatre early in October next. They have now completed the first two acts, and are at work on the third. The libretto is by Mr. Arthur Law.

AFTER all there is a probability of hearing Mons. Pachmann at two or three recitals this season, he having returned to London at the beginning of June. During his stay in America he has given, apart from playing at, numerous recitals, some of them consisting entirely of compositions by Beethoven, Chopin, and Liszt.

MR. GEORGE GROSSMITH has returned to London after a most successful tour of nine months in Great Britain and Ireland. His last and only appearance in London, previous to his American tour, is arranged to take place at St. James's Hall, on Saturday afternoon, July 2, after which he will give a series of recitals at the principal watering-places, prior to his sailing for New York in the s.s. *Teutonic*, on October 19.

MASTER OTTO HEGNER is meeting with great success in the provinces at his recitals just now. He is to make a lengthened tour in the autumn, under the direction of Mr. N. Vert.

MR. SAFELNIKOFF returned to London last month, in order to fulfil his engagement with the Philharmonic Society on June 15, on which occasion he played Rubinstein's Concerto in D minor.

MR. RUDOLPH ARONSON, manager of the Casino, New York, has hit upon a novel plan. While the operetta performance is in progress at his theatre, the roof garden of same (reached by means of a large elevator) is to be draped for a Café Chantant performance, same as at the "Ambassadeurs," Paris; thus affording his patrons two distinct entertainments in the same building and at the same time. Mr. Aronson has engaged among others "La Granadina," Spanish danseuse from L'Horloge, and Mons. Stainville from "Les Ambassadeurs," Paris; Mabel Stephenson, the American bird warbler; Espinosa, the maitre-de-ballet of the Alhambra and Lyceum Theatres, London, and the Espinosa Ballet Quartet.

MR. PERCY ANDERSON is designing the costume plates for Aronson's operetta, "The Rainmaker," libretto by Sydney Rossenfeld.

THE African Native Choir having completed a most successful tour of Scotland, Ireland, and the north of England, also a tour of the south coast, wound up by giving a series of concerts in the suburbs, viz:—

Thursday, June 9.	Afternoon.	Chelsea.
Do.	do.	Evening.
Do.	do.	Hackney.
Saturday, June 11.	Afternoon.	Holloway.
Do.	do.	Evening.
Do.	do.	do.

MR. ROBERT KENNEDY, a member of the Kennedy family and Scotch vocalist, gave a concert at Steinway Hall, on June 7; programme consisting of songs and stories of Scotland. Produce of which will be devoted to the funds of the Caledonian Asylum.

NIKITA has been engaged, through the office of the American ambassador in Berlin, to sing one hundred times for fifty thousand dollars, in the Temple of Music, Chicago, from May 1 to October 31, 1893.

THE marriage of Albert M'Guckin, brother of Barton M'Guckin, with Miss Lucile Saunders of the Lyric Theatre, was solemnised on June 1, at All Saints' in Finchley Road, N.W.

MR. ALBERT BACH of Edinburgh, the author of "The Art Ballad," gave a vocal recital in Steinway Hall on the 13th ult., when his programme consisted principally of Carl Loewe's ballads.

THE wife of the late Signor Caravoglia gave a grand morning concert at the Lyric Club on Tuesday, June 21, when she had the assistance of the following eminent artists, viz:—Mdlle. Antoinette Trebelli, Mr. Barton M'Guckin, Mr. Andrew Black, Signor Guido Papini, Mons. Ernest de Munck, and Signor Tito Mattei.

UP to the present date Mr. and Mrs. Henschel accomplished their thirty-five concerts since their arrival in America. They have sung mostly in recitals, but also taken part in oratorio; for instance, on Good Friday, they sang in Bach's "Passion Music" at Boston in conjunction with Mr. Edward Lloyd. Everywhere they have met with the greatest success, and still have sixteen recitals before them. They will not return for the London season, but will take a little rest at Cleveland before sailing on July 21, and resuming their work in London by October 1.

THE dates for the Philharmonic Society's concerts, next year at St. James's Hall, are Thursday evenings, March 9, 23, April 20, May 4, 18, June 1, and an afternoon in June, for which the arrangements are not yet complete. Mr. Frederic Cowen will again conduct.

Music in Australia.

—:o:—

SYDNEY.

THE most noteworthy musical event during April has been the performance of Mendelssohn's "Hymn of Praise" and Rossini's "Stabat Mater," on the 12th and 15th of the month, by the Philharmonic Society. The large chorus and efficient orchestra (numbering in all some 400 performers) of the Society gave a fine rendering of choral and instrumental portions of the two works, whilst Signora Antonietta Link, Miss Nellie Young, Mr. Arthur Parkinson, and Mr. F. J. Hallowell were an effective quartet of principal vocalists. Mr. Herbert Rice was the leader of the orchestra; M. Wiegand played the organ in some of the choral numbers. To Signor Roberto Hazon belongs the credit of having conducted to a successful issue a really fine performance of both works. The second performance (on Good Friday evening) attracted an audience of about 3500 persons.

Of scarcely less interest was the inaugural concert of the Sydney Amateur Orchestral Society, on the 27th. This Society had been established about nine months, and though, during that space of time, rehearsals had been diligently carried on, it had not been found advisable to give a concert at an earlier date. The delayed appearance before the public had the effect of securing greater efficiency in the performance. The Society proper is composed entirely of amateurs, of whom ten are ladies; but a small contingent of professional players, mainly in the "brass" section of the orchestra, were added at the concert, and the total number of instrumentalists was 75. The programme included the Overture to "Le Nozze di Figaro" (Mozart); the "Military" Symphony (Haydn); the "Entr'acte" from "Lohengrin" (Wagner); the Funeral March from "Hamlet" (Franco Faccio), specially sent out for performance in Australia by the composer to his friend Signor Hazon, and given at this concert by way of elegy; two short numbers by Massenet; and Ponchielli's "Dance of the Hours" from "Gioconda." Madame Charbonnet-Kellermann played, in conjunction with the orchestra, the "Fantasie-Hongroise" for piano and orchestra (Liszt). The solo was a brilliant performance, and here and in the numbers just enumerated the young Society proved fully equal to the task of presenting in an adequate and acceptable manner all the music that was attempted. A programme, with elaborate annotations by Mrs. Carl Fischer, was supplied free of charge. Signor Hazon is also the conductor of this Society.

M. Wiegand has continued his city organ recitals with great success to large audiences.

On April 22nd Signor Foli and Mr. Orlando Harley arrived in Sydney on the Orient R.M.S. *Ophir*, having thoroughly enjoyed a very pleasant passage. Their first concert will be given in the Centennial Hall, Sydney, on May 2nd, under the management of Mr. W. H. Poole.

MELBOURNE.

On Good Friday the Philharmonic Society, under the conductorship of Mr. George Peake, performed Dvorák's "Stabat Mater" and Beethoven's "Eleged," in the Town Hall. The principal vocalists were Mrs. Palmer, Madame Christian, Mr. James Wood, and Mr. Gladstone Wright, and Mr. G. B. Fentum presided at the organ.

The series of vocal recitals by Miss Fanny Bristow and Herr Rudolf Himmer were concluded by an "English Night," at which Herr Himmer sang the song-cycle, "The Window, or the Songs of the Wrens" (Tennyson-Sullivan), and Miss Bristow was heard in songs by Sterndale Bennett, F. H. Cowen, etc. Herr Benno Scherek was the accompanist and solo pianist.

The 220th concert of the Melbourne Liedertafel, a smoke night, was held on the 11th of April. The most important part-songs rendered by the chorus of the Society were Friedrich Gernsheim's "Salamis," with baritone solo by Signor Buzzi, and Hofmann's "Thou art my Dream." Some chamber music,

including a trio by Gade, also formed part of the programme. Mr. H. J. King is the conductor of this Society.

Promenade concerts at the Rotunda and the Exhibition Building have been successfully conducted.

ADELAIDE.

On Good Friday the Philharmonic Society performed Rossini's "Stabat Mater" and Mendelssohn's "Lauda Sion," under the direction of Mr. E. E. Mitchell, hon. conductor. The chorus of this Society is scarcely large enough for the satisfactory performance of the larger choral works, and Mr. Mitchell has addressed to the press a letter urgently calling upon amateurs to join the choral forces of the Philharmonic Society.

Foreign Notes.

—:o:—

THE recent Rossini celebration in Milan was a success, the receipts amounting to almost \$10,000. There was an orchestra of 150, a chorus of 450, and Verdi conducted the concluding number.

VERDI has been invited by the committee of the Columbus celebration at Genoa to compose a cantata or symphony in honour of the occasion. The Nestor of Italian composers consented under the condition that Baron Franchetti, who has been commissioned to write the Columbus Festival Opera, would have no objection.

THE well-known Stradivarius violin which has been surnamed "Jupiter," and which was once owned by Viotti, and afterward by Rode, has just been bought by the Frankfort concertmaster, Hugo Heermann.

SOMEHOW music seems to be in rather a low state at present in Norway. At a fête recently given in honour of Edward Grieg by the inhabitants of his native town, Bergen, the famed Norwegian composer made a speech, in which he remarked: "I regret to have to confess that for the last 100 years music has never been in such a backward state in Bergen as it is at the present time."

OVER 6000 frs. have already been raised in Paris for a monument to the late Henry Litloff. Among the musical names of subscribers we notice—Theodore Litloff, 1000 frs.; Massenet, 100 frs.; Verdi, 200 frs.; Boito, 100 frs.; Saint-Saëns, 20 frs.; Chabrier, 20 frs.; Colonne, 20 frs.; Dupres, 20 frs.

THE Vienna correspondent of the *Standard* recently gave a list of the concerts in that city which professional duty forced him to be present at. From October to April last he attended forty-one séances given by singers; seventy-one given by pianists; twenty-five by violinists; three by clarinetists; three by blind virtuosi; two by the youthful prodigies Koczalski and Spielmann; six soirées by quartets, in addition to philharmonic concerts, etc.; altogether, 158. He heard Rubinstein, Joachim, Sarasate, Alice Barli, Bianca, Pantes, and Eugene Pirani. Can any one beat this record?

VEHON, the singer who recently achieved, at the Royal Court Theatre in Stockholm, what is described as "the greatest triumph since the days of Christine Nilsson," is a Chicago girl, the child of French parents. She received her musical training in Paris. It is said that her "glorious tones" quite "enthralled the audience," and her beauty was "dazzling."

THE Mendelssohn monument for the city of Leipsic, which has been modelled by the sculptor, Werner

Stein, has lately been finished at the Howaldt art work factory at Braunschweig, and is soon to be shipped to Leipsic. The *Hanover Courier* pronounces it one of the finest and most characteristic art works of the world.

THE veteran Russian violinist, Agostini Gambura, died last month at Vienna, aged ninety. For seventy years this gentleman has been engaged in the collection of a portfolio of portraits of celebrated musicians.

SOMEBODY suggests that Bülow's famous trio of B's is not Bach, Beethoven, and Brahms, but Bülow, Barnum, and Buffalo Bill.

PADEREWSKI has presented Dr. H. H. Haas, of Virginia, with a very handsome large-sized panel portrait of his, made by the London Stereoscopic and Photographic Company, and bearing an autograph inscription, which indicates the lovely congenial nature of this great artist, and ends with the words: "In dankbarer Erinnerung" (With kind regards).

IT appears as if Dr. Hans Bülow's custom of making speeches at his orchestral concerts were to become the fashion among German conductors. Felix Mottl (one of the Bayreuth conductors) recently gave a concert at Karlsruhe, which was devoted entirely to compositions by Cornelius. He prefaced the performance by a short address, giving a sketch of that composer's life, with critical remarks on his works, and closing with the hope that the impending performance of his opera, "Cid," would increase his popularity.

MADAME CALVÉ will create at the Opera Comique, Paris, this winter, the chief part in the late M. Delibes' opera, "Rassia," which has just been finished by M. Massenet.

FRAU SUCHER, by the way, has been selected by Madame Wagner as the representative of Isolde at Bayreuth this year to the Tristan of Herr Vogl.

AMONG the artists of past seasons who, we learn, have not accepted engagements for the coming Bayreuth festival are Frau Materna, Herren Alvary, Reichmann, and Wiegand; but, on the other hand, there are several new-comers. In "Parsifal" the titular character will be shared by Van Dyck and Groening, Kundry, by Fris. Meilhac and Malten, and Gurnemann, by Grengg (one of the Covent Garden artists), and Frauscher, a new-comer from Bremen. Herr Groening will be Tannhäuser; while in "Die Meistersinger," Gura will be Hans Sachs, and Herr Anthes, a tenor from Dresden, Walther.

M. BRUNÉU, composer of "Le Rêve," is putting the finishing touches to a new opera, "L'Attaque du Moulin." The libretto is based by M. Gallet upon one of Zola's romances.

AN Italian paper announces—but the news, at any rate, needs confirmation—that the Duke of Edinburgh is engaged upon a grand opera, to a libretto by the Queen of Roumania, for production at the Court Opera House, Coburg.

Song.

—:o:—

Weep, ye willows, weep and mourn,

For the spring is dying;

Youth is passing, hope lies torn,

All the land is sighing.

"Stay awhile, thou art so fair,

Stay thy ruthless flying."

On summer creeps chill autumn's air—

Alas, alas, spring's dying.

FOR MUSIC.

Welsh Memo. and Musings.

MUSICAL AND EISTEDDFOD.

By "IDRIS MAENGWYN."

OUR EMINENT TENOR.

MR. BEN. DAVIES, the well-known artist, has decided to quit the operatic stage, and proposes instead to adopt the more pleasant and often more lucrative career of a concert vocalist. Mr. Davies already, it is needless to say, has an excellent concert connection, and we are now likely to hear him far more frequently than heretofore at oratorio and similar performances.

APPOINTMENT OF ORGANIST FOR BANGOR CATHEDRAL.

Mr. Westlake Morgan, of Merthyr Tydfil, has been selected as successor to Dr. Roland Rogers as organist of Bangor Cathedral. The appointment was made at a meeting of the Chapter which was held a few days ago, under the presidency of Dean Lewis. Originally there were over one hundred candidates, but the final selection was made from five, whose musical abilities were tested at Chester Cathedral by Dr. Creser, the organist of St. James's Chapel Royal, London.

THE LORD MAYOR'S BANQUET.

Lord Mayor David Evans signalled his year of office on Saturday evening, 28th of May, by an event that is without precedent in the annals of the city. He entertained at dinner at the Mansion House a company thoroughly representative of the Principality. Never before has the Mansion House presented such a scene. Everything save the wine and the menu was Welsh. The speakers were Welsh, the speeches largely delivered in Welsh, the music was Welsh, the musicians were Welsh, the applause was Welsh, the guests conversed during dinner in Welsh. It is needless to add, therefore, that the utmost enthusiasm prevailed, and that in the course of the evening the roof of the banquetting chamber was made to ring with "Hen wlad fy Nhadau" (The Land of my Fathers), and with the cries of "Clywch, Clywch," which the speeches and the rendering of the Welsh National Anthem evoked. The vocalists engaged were—Miss Katie Thomas, Miss Susannah Pierce, Miss Mary Thomas, Miss Hannah Jones, Mr. Maldwyn Humphreys, Mr. H. Emlyn (Glan Teifi), Mr. C. Coram, and Mr. Lucas Williams; pianoforte, Miss Llewela Davies; flute, Mr. Frederic Griffiths; harp, Mr. John Thomas (harpist to the Queen).

IN MEMORIAM.

Lovers of music will have heard with feelings of regret of the death of the famous Welsh tenor singer Mr. Robert Rees (Eos Morlais), who was in the front rank of singers for over a quarter of a century. He had been in failing health for some time, but with wonderful pluck he had stuck to his work, and was announced to conduct a festival at Cwm Rhondda a few days before his death. At the last moment, however, he wrote that he was unable to go. The end quickly came, and Eos Morlais passed away at his residence in Henrietta Street, Abertawe (Swansea), on Sunday, 5th of June, in his fifty-fifth year. In early life he was a working collier, and his *debut* as a singer was due to the Eisteddfodau, especially the one at Towyn, Merioneth, when Mr. Griffiths, the then accomplished London correspondent of the *Baner*, was present, and in the issue of the paper the week following pronounced such a glowing eulogium upon his singing, that engagements flowed in upon him from every part of Wales, and some of the large towns of England, from that time until his death. He possessed a tenor voice of remarkable purity and sweetness.

MR. E. D. LLOYD'S CONCERT.

Mr. E. D. Lloyd, a promising young organist, hailing, I believe, from Ffestiniog, North Wales, held

his second annual concert at the Welsh Presbyterian Church, Charing Cross Road, London, on June 3rd. He was assisted by the following Welsh singers:—Miss Pattie Hughes, Miss Mary Reeve, Mr. Maldwyn Humphreys, A.R.A.M., Mr. David Hughes, and Mr. Dan. Price, A.R.C.M., all of whom performed their respective parts in a highly creditable manner, so well associated with their names. Mr. Frederic Griffiths, A.R.A.M., played some of his charming flute solos excellently, and Miss Llewela Davies, a very successful young Welsh pianist (who has recently carried off prizes, and won so many scholarships at the Royal Academy of Music), lent very agreeable aid to the undertaking. The instrumental trio, Gounod's "Meditation," was very successfully performed by Mr. Frederic Griffiths (flute), Miss Gwenllian Thomas (harp), Mr. E. D. Lloyd (organ); but the chief hit of the evening was the vocal trio, Smart's "Queen of the Night," by Misses Hughes, Reeve, and Mr. Price, which was performed in quite a faultless manner. "Harri Llwyd," the concert-giver's new song, met with a very hearty reception, for the delivery of which Mr. David Hughes was encored. Some disappointment was caused through the absence of Miss Eleanor Jenkins and Mr. Dywed Lewys, who were unable to appear; but it was a very enjoyable evening, and a very good concert throughout. May Mr. Lloyd have a very bright and successful career!

NATIONAL MELODIES.

In the June number of *Y Cerdior*, Mr. D. Jenkins, Mus. Bac., one of the editors, makes a forcible appeal in favour of the singing of Welsh melodies to Welsh words in the Welsh schools. His suggestions are excellent, and I sincerely hope the Welsh Language Utilisation Society, and all Welsh teachers, will take the matter warmly in hand.

York Notes.

WE omitted in last month's notes to give an account of the York Musical Society's Annual Concert, which took place on April 28. This year it took the form of a "Mozart Centenary Concert." The programme consisted entirely of selections from Mozart's works. Part I. of the programme was occupied by the "Twelfth Mass," in which the chorus distinguished themselves, and were ably assisted by the orchestra. Part II. comprised selections from "Don Giovanni," "Le Nozze di Figaro," etc., and the part-song, "Ave Verum," which was sung by the chorus unaccompanied. This was so much appreciated by the audience that they would not rest content without an encore.

The soloists were Mrs. Burrell, Miss Lawson, Mr. A. Holberry Hagyard, and Mr. Chilver Wilson. Mr. Chilver Wilson was in very good form, and sang a recitative and aria from "Le Nozze di Figaro" with marked success. Mr. Hagyard also sang very well. About the two lady artists one could not be enthusiastic, still they were at home with their work, and Mrs. Burrell's voice is good. It lacks rather training than tone.

The orchestra did very good work, considering that it was an amateur one, and had only practised five weeks together. It was supplemented by a dozen redcoats, who were unfortunately debarred from wearing their picturesque costume.

We must congratulate Mr. Burton, the conductor, upon the good work done by his disciples. Indeed, the York Musical Society is beginning to show signs of life and prosperity such as it certainly has not exhibited in the past. The Rev. Mr. Carter, among others, has done much to forward its interests in many ways.

We are very pleased to be able to state that the Society is now in a more flourishing condition than it has ever been before. This year the balance-sheet shows a balance in hand of £8; on previous occasions there has always been a deficit.

At the Annual General Meeting, held on June 9, it was decided to retain Mr. Burton's service as conductor, and most of the old officers were re-elected.

We append the balance-sheet, which may prove interesting:—

SEASON 1891-92.			
Dr.	£	s.	d.
1892.			
To Subscriptions,	58	5	6
Members' fees,	12	5	0
Sale of tickets,	22	14	0
Do. programmes,	0	15	7
	£88	0	1
Cr.			
1892.			
By Outstanding accounts,			
season 1890-91,	3	5	0
Conductor's fees for season and concert,	23	2	0
Professional engagements, including travelling expenses and librarian's fee,	10	14	6
Printing, posting, and advertising,	14	7	0
Rent and expenses of concert room and rehearsal room,	13	11	0
Hire of pianoforte, music, etc.,	6	13	11
Refreshments at concert,	7	1	0
Commission on subscriptions collected and sale of tickets,	1	11	0
Postage, carriage of music, and miscellaneous and secretary's expenses,	6	14	8
Balance,	8	0	0
	£88	0	1

Audited and found correct, May 1892.

JOHN EDMUND JONES, Auditors.
EDWIN TUNE,J. P. CARR, Treasurer.
A. PETERS, Assistant Treasurer.

The financial success of the concert was largely due to the fact that Mrs. Burrell, Miss Lawson, and Mr. Chilver Wilson kindly gave their services for it.
MAX.

Middlesbrough Notes.

IN presenting the report for the past season of the Middlesbrough Musical Union, the Managing Committee are glad to be able to refer to the musical doings with satisfaction. The programmes have fully sustained the high character of those of previous years, and the artistic excellence of the performances has been admitted on all hands.

Mr. F. H. Cowen, the distinguished composer, who, at the first concert, directed his cantata, "The Sleeping Beauty," expressed himself much pleased with the performance, and congratulated the Society on its efficiency.

The chief feature of the second concert was the excellent string quartet, led by Mr. Willy Hess. The Committee had also the satisfaction of introducing Mr. Plunket Green, whose fine singing amply justified the expectations which had been formed of it. The pianoforte accompaniments, by Miss Louie Heath, were a marked feature of this concert, and the unaccompanied singing of the choir may be referred to with pardonable satisfaction.

Gounod's sacred trilogy, "The Redemption," formed the programme of the third concert. The performance of this noble work was in every way a worthy one. It may be noted that a capital rendering of the part written for "The Angelic Choir," was given by boys from the Industrial School at Linthorpe, who had been carefully trained by Mr. Tarrant, the Principal of the School.

A few days before the performance, Mr. Sockett, the honorary secretary of the Mayor's fund for the relief of the distress caused by the Durham strike, invited the Society to give a concert in aid of that fund. After considering the matter, the Managing Committee offered either to arrange a special concert or to hand over the proceeds of the "Redemption" concert. The latter alternative was accepted, and the net proceeds of that performance, together with the amount raised by a collection made in the hall, amounting in all to £60, 14s. 4d., were handed to the Mayor.

Whilst the statement with regard to the artistic side of the Society's work is an altogether pleasant one, the Committee regret to have to say that financially the season has been one of retrogression, the credit balance having been reduced from £37, 5s. 3d. to £1, 0s. 10d.

It is quite evident from the generous support which the subscribers have extended to the Society, that the high quality of the concerts is widely appreciated, and, the sole aim of the Society being to spread abroad the beneficial influences of music, the Committee earnestly trust they may be able to continue the present low rate of subscription. But it is a prime necessity for the Society to pay its way, and if this cannot be accomplished in any other manner, the question of some reasonable increase in the rate of subscription may, at some future time, have to be considered. While regarding the present financial position as one which calls for careful management, the Committee have confidence that no well-directed and unselfish effort for the public good will long be allowed to languish for want of support.

The adoption of a system of balloting for choice of seats has only been a qualified success. Although meeting the objections of some, it has been on the other hand objected to by others, and it will be proposed that, with the consent of the subscribers, the actual balloting be dispensed with, but that the other arrangements which have been in force during the past season be continued, the seats being appropriated in the order of arrival of those taking them.

The chorus has done good work during the season, and kept fully up to its old standard of efficiency. Twenty-five practices were held, and the attendance of the members was as follows:—

	SOPRANO.	ALTO.	TENOR.	BASS.	TOTAL
No. of members,	63	44	35	44	186
Average attendance at each practice,	45	30	26	31	132
Percentage of members at each practice,	71.43	68.18	74.3	70.45	70.96

The orchestra has continued the progress it made in the preceding season, and under the guidance of Mr. Hornung is attaining greater efficiency. The thanks of the members are again due to Mr. Hornung for the great care and pains he has taken with this section of the Society's work. To Mr. Kilburn, for his generous services, the thanks of the Society are once more due, and are once more, with deep gratitude and affection, tendered.

Music in Bristol.

PROMINENT amongst the musical successes of the latter part of the season stands the very excellent concert, both as regards programme and performance, given by the Bristol Choral Society in Colston Hall on the 18th of May. The works chosen were both extremely interesting in themselves, and also a fair test of the capabilities of a band and chorus. The numbers on the orchestra amounted to about 500, to which the choir contributed considerably over 400. Miss Maggie Davis, Mr. Ben. Davies, and Mr. Montague Worlock were the principal vocalists, the band was led by Mr. T. Carrington, Mr. J. H. Fulford was at the organ, and Mr. George Riseley conducted. First on the list stood Sullivan's delightful "In Memoriam," which has been heard before in Bristol at the Monday Popular Concerts, and received a very fine interpretation on the present occasion, the grand termination evidently producing quite a thrilling effect upon the large assemblage. The many and striking beauties of this overture must assuredly entitle it to rank as one of the finest ever composed by an Englishman. Next to it came the *pièce de résistance*, Gounod's brilliantly-coloured "Messe Solennelle." For this the choir had evidently been most carefully trained, and it would be hard indeed to find fault with the result achieved. Conspicuous features were the sharpness of attack and release, marked attention to light and shade, clearness of phrasing and enunciation. Except for a little weakness amongst the tenors, the tone and balance of the choir were excellent. The fine conclusion of the "Kyrie," the magnificent burst upon the words "Laudamus te" in the "Gloria," which was throughout a triumph of choral singing, can hardly be too highly praised. The same electrifying effect was

experienced in the entrance of the "Hosannas" in the Sanctus and Benedictus; and there was, in fact, but very little that could be criticised during the whole of the work. The varied and brilliant orchestration was fully brought out by the band, and the soloists contributed materially to the success of the performance. To discuss the claim of this work to be regarded strictly as "sacred" music, or to distinguish between the legitimate "church" effects, and those approaching an operatic character, is not here my province;—suffice it to say that the undoubted sweetness and beauty of the music, and the rich and melodious effects, evidently made a most profound impression on the attentive listeners. Part II. of the concert opened by an intelligent and spirited performance of Liszt's Hungarian Rhapsody No. 1 in F. Dr. Stanford's choral ballad "The Revenge," again gave the choir an opportunity of distinguishing themselves, and the somewhat trying work was well sung, though the weakness of the tenors was emphasised, the more so that the basses were particularly full and vigorous. The attack was throughout not quite so crisp as in the earlier work. Vocal solos were added to the programme by the principals, who received encores, and an admirable rendering of Mendelssohn's overture to "Athalia" brought to a close a most enjoyable concert—one reflecting the greatest credit upon all concerned in it, and most conspicuously upon the clever and enterprising conductor, Mr. George Riseley.

The visit of young Otto Hegner drew an interested audience to the Victoria Rooms, Clifton, on the 24th of May. The choice of music was varied and fairly representative, and the talented pianist thoroughly deserved all the compliments showered upon him. The list included Mendelssohn's Prelude and Fugue in E minor, Op. 35; Weber's Sonata in A flat; Schumann's Fantasiestücke, Op. 12; a nocturne and the B flat minor Scherzo of Chopin, as well as other slighter works, and vocal solos given by Miss Elsie Morgan.

The third of the musical services inaugurated by Dean Pigou at Bristol Cathedral took place on May 25, when a crowded congregation assembled. As before, the service consisted of organ solos, a short form of prayer, several well-known hymns, vocal solos, and the quartet, "Jesu, my Lord," the first three verses of which were sung by an invisible choir. There was also a selection from Gounod's "Redemption," chosen from Part III. as being appropriate to the season of Whitsuntide.

Miss Mary Lock and her colleagues gave their last chamber concert for the season on May 28 in the Redland Park Hall. An interesting feature was Jadassohn's Quintet in C minor (Op. 70) for piano and strings, which was adequately treated by the executants. Mr. Carrington was eminently successful in Max Bruch's Violin Concerto in G minor. Miss Lock selected two short pieces by Scholtz as her solos, and the concert concluded with Beethoven's String Quartet in G (Op. 18), given by Messrs. Carrington, Bernard, Gardner, and Pavey. Miss Marion Harris was the vocalist, and Mr. Fulford the accompanist.

With June the daily performances of the Bristol and Clifton Public Band have again begun, and the first concert drew some thousands of listeners to the Clifton Promenade. It is determined to carry the concerts on for the next three months, by which time it is hoped they may prove a financial as well as an artistic success. The programmes are well chosen, and the Committee have again been able to secure the advantage of Mr. Carrington's services as conductor for the season.

Concerts, with the exception of those given in the open air, being over for the present, I shall hope to take a short review of the musical work of the past season in my next letter, and to draw what encouragement shall be possible from the achievements of the last seven or eight months.

THE competition for the Parepa-Rosa prize of the Royal Academy of Music took place on the 18th ult. The examiners were Madame Annie Marriott and Miss Liza Lehmann. There were twenty-six candidates, and the prize was awarded to Minnie Robinson, and the examiners highly commended Kate Cove and Elsie Mackenzie.

Music in Glasgow.

WE are now in what may be fitly termed the "off" season as regards music. The only event has been a visit for two weeks of the Blue Hungarian Band—leader, Herr Barcza—which played to small audiences in the Queen's Rooms. Their selections are not of an exacting nature, and quite suited to the spell of warm weather we have had lately. This week, commencing 13th, we have the Royal Artillery Band from Woolwich, conductor, Cavaliere Zavertal (who was for a period resident with us). This band is engaged by our municipal authorities, and plays in the different parks and gardens during the afternoons and in the evenings in one or other of the halls, a small charge being made at the latter performances. Miss Blanche Powell is the vocalist. Since their appearance at our Exhibition in 1888, they have been established favourites here, and draw large audiences. Last week the Athenæum School of Music held their annual distribution of prizes. From the report given, the increase of pupils for the last season is upwards of 200, coming to near 1000 pupils, mostly of the gentler sex. Regret was expressed that "theory classes" were not so well attended as the directors would like.

Music in Portsmouth.

A NEW comic opera, "Brother George," was produced publicly for the first time at the Theatre Royal on Monday, 16th ult. The librettist is Mr. Frank Desprez of the *Era*, and the musical composer, Mr. P. Bucalossi, who was present and conducted the orchestra. The principal parts were sustained by Annie Albu, Ella Stanford, Willie Drew, Maitland Marler, and Wm. Sidney. It was a pronounced success. This was succeeded the following week by Horace Lingard's company with "Fauvette."

ABOUT 250 School Board children gave an entertainment at the Town Hall on May 26th, their principal item, the cantata "Idle Ben," going so well as to cause a demand for its reproduction.

THE massed regimental bands made their first appearance for the season on the Governor's Green on the 24th ult., in presence of T.R.H. The Duke and Duchess of Connaught and distinguished company.

ON Thursday, June 23rd, the festival service of the Portsea and East Hants Choral Union, consisting of some 400 voices from fifteen choirs, was heard at Portsea Parish Church.

MR. H. HARVEY PINCHES, for many years resident at Gosport and Portsmouth, and organist of the Portsmouth Parish Church, is resigning his various appointments and large teaching practice, to reside in London and adopt singing as a profession. He is succeeded as organist by Mr. Rounds, from All Saints', Landport.

A NEW string band in connection with the Naval Commander-in-Chief's Band has been recently formed by Mr. Dowell, their new talented bandmaster, thus making three service string bands in the district.

AMONG eminent artists at Storry's concerts on the South Parade Pier have been recently, Misses Mercydyth Elliott, Kate Drew, Emily Davies, Clara Samuel, Robert Hilton, Barrington Foote, Iver M'Kay, and David Hughes.

Voice Training and the "Ten Commandments of Music."

WE have from time to time impressed on our readers the advantages of the late M. Strakosch's system of musical tuition, as published in the "Ten Commandments of Music."

The names of Patti and Nikita, among other famous *cantatrices* who attribute all their success to this system, are a sufficient testimony to its value in practical training.

We reproduce the following article on the subject from the *Daily Chronicle* of the 12th May. Our readers may be interested to know that the system is taught in London by Miss Agnes Valleris:—

"The opera season is about to begin, and it promises to be a particularly brilliant one. We are not only to have the old favourite Italian trills, but also a great extension of the hitherto rather meagre Wagnerian *répertoire* and some of the newer works which have taken hold of the public imagination. The recurrence of the annual Covent Garden season leads naturally to the inquiry as to the progress of vocal musical culture in England. One cannot ignore the fact that the operatic stage is crowded with foreign artists,—the De Reszkés, Lassalle, Maurel, Eames, Ravogli, Nikita,—and that English singers are wont to 'lag superfluous.' We have our oratorio singers, Mr. Lloyd, Mr. Santley, Miss Williams, and others of whom we have a right to be proud. And no doubt the native genius, expressing itself in music, tends rather to the oratorio and ballad form of singing than to the more complex and brilliant art of the opera. But, even allowing for this, it seems rather strange that we in England should take on the whole an inferior place in one of the most delightful of arts. The American voice is, one would say, not so pleasing in ordinary speech as the English. It is thinner, more metallic, with less volume and depth. And yet of recent years the American *prima donna* have carried all before them, no Englishwoman having been forthcoming to share the honours showered on Minnie Hauk and Emma Eames. There must be a cause for this, or rather more than one cause. In the first place, there is not sufficient *abandon* among Englishwomen. They are restrained by a severe sense of propriety, the result of an unfortunate training, the object of which seems to be to sacrifice all the natural graces on the stern altar of Mrs. Grundy. Then again there is a theory loosely but widely held in England that singing is a gift of nature, as Dogberry held that reading and writing were. Now every one, it is true, may be said to have the 'promise and potency' of singing; but most assuredly singing needs careful and constant training, like any other gift. And there are few of our English pupils who will stick to their daily task with perfect regularity and unswerving devotion as the American pupils in Europe do. They are apt to take things too lightly, and to suppose that everything will come in time to those who wait. But along with waiting must go preparation, and in this respect, if we are not mistaken, English musical students are too often lacking.

"And then as to the kind of preparation needed for the production of a singer. Mere correctness is not enough. Mr. Du Maurier's young ladies who bore the guests at Sir Gorgias Midas's 'At Home' are no doubt fully acquainted with their musical notation, and have very likely heard a good deal of music during the period when each has been seeking eagerly an eligible *parti*. But there is no soul in their singing, no depth of feeling or charm of intellectual appreciation. Whether it is Schubert or Beethoven, an Italian aria or an English ballad, it is all the same to them. There is no adequate interpretation of the ideas which underlie all musical compositions worth producing at all. One can see at once that these young persons have never learned to think

about what they sing, that their minds have never been entirely concentrated on their task, as would have been the case had it been a sum in arithmetic or the conjugation of a German verb. A word, too, must be said on the subject of the training of the voice in vogue generally in England. The bulk of our musical teachers do not appear to have made themselves familiar with the physiology of the vocal organs. Their methods are often apt to produce exhaustion and the tearing of the voice to tatters. The perfection of vocal art should be to secure a perfectly natural expression, and to insure the permanent freshness of the voice. This was accomplished by the older Italian school of singing, whose methods were embodied in the teaching of Maurice Strakosch. As wisdom is justified of her children, so are Strakosch's methods justified in the wonderful success of his long roll of pupils, from Adelina Patti and Christine Nilsson to Sigrid Arnoldson and Nikita. Strakosch taught his pupils to think of the tones wafted from an Æolian harp, the nearest approximation to the working of nature herself. The natural current of air is imitated in the human breath, just like the sighing of the harp, the chest forming a reservoir of air obtained by a natural respiration. Thus the two great factors in really successful singing are the mastery of natural methods which never unduly fatigue or wear away the voice prematurely, and the concentration of the intellect on the task before one. Add to these prime elements a more easy and natural character, and patience and steady regularity in practice, and English singing might very soon develop itself, and our country might produce more noted and attractive artists than at the present time."

Messrs. Broadwood's New Catalogue.

IN these busy times when one cannot evade the deluge of often unpalatable trade literature, the decidedly artistic catalogue just issued by Messrs. Broadwood will come as a *bonne bouche* to lovers of music. There is something winsome about the careful manner in which this time-honoured firm explain the many striking developments in their new instruments. The present year, 1892, is remarkable in the annals of the house of Broadwood, as it is the 160th since its foundation. If there be any truth, and undoubtedly there is, in the saying *experientia docet*, this firm may assuredly claim precedence amongst pianoforte makers by virtue of its seniority. Five generations of unbroken tradition—handed on from father to son—is a phenomenon unparalleled in the history of pianoforte making. In the remote past Broadwood's began in a very modest way. Like a tiny musical rivulet they have ever gone onward, spurring here, restraining themselves there, reinforcing the stream of their knowledge from all directions, and so growing in power until it would seem that a conflux of the acquired skill in the old house is now bursting forth in a torrent as refreshing as it is exceptional. Honest and intelligent work during the past 160 years has earned for them the highest reputation, and the new-fashioned instruments depicted with explanatory letterpress in the publication before us may be regarded as an embodiment of the mechanical, scientific, and musical knowledge of a family remarkable for inherited skill.

ON May 29th the Dundee Amateur Choral Union produced Mr. J. More Smieton's cantata, "King Arthur," with the most emphatic success. The chorus numbered about 250 voices, and the band was composed of fifty Scottish professionals, led by Mr. Daly. Mr. Carl Hamilton conducted; and Miss Emily Davies, Mr. Iver M'Kay, and Mr. Musgrove Tufnail were the soloists. The work went from beginning to end with the greatest spirit, and at the conclusion the composer was called to acknowledge the enthusiastic applause of the audience. The hymn, "There is a land," created, as usual, a marked effect. This cantata promises to have a brilliant future before it, judging by the numerous performances which are to take place next season.

Compulsory Registration of Hiring Agreements.

A WELL-ATTENDED meeting of firms and individuals interested in the hire and hire purchase agreement system was recently held at the London Chamber of Commerce—Mr. George N. Hooper, carriage builder, presiding. Amongst those present were representatives of Messrs. Whiteley, Shoolbreds, Venables, Dalmaine & Co., Broadwood, Brinsmead, Bradbury & Co. Limited, Moore & Moore, Kimball & Co., Mappin & Webb, Hillier Organ Co., and The Midland Furnishing Co. Mr. Hooper, the chairman, explained that the object of the meeting was to show organised resistance to a proposal which had been made that the Bills of Sale Amending Act, which had been introduced in the House of Lords, should include a clause enforcing the registration of all hiring agreements. Such a proposal, if carried out, would mean an enormous restriction to legitimate business, as the hiring system had steadily grown in favour. As showing that it was a convenient system in many cases, he mentioned that one-half of the splendid carriages to be seen in the streets of London were the property of the coach-builders, and were only hired for the season.

Mr. Sewell, the secretary of the Hire Traders Protection Society, believed that the proposal had emanated from the commercial inquiry offices, who could be hardly looked upon as disinterested parties, since the proposal, if carried out, would mean a substantial increase in their list of inquiries during the year. When the Bills of Sale Amending Act was introduced in the House of Lords, the President of the Board of Trade had been asked by those interested parties to receive a deputation to speak in favour of the change. He had expressed his willingness to do so, but suggested that it would be more proper to go to the Lord Chancellor. The Lord Chancellor was thereupon approached, but declined to sanction the addition of the desired clause to the Bill. He thought they might consider the proposal as being quashed for this session, but there was little doubt but that an effort would be made later to bring in a Bill embodying the principle of compulsory registration, and it would only be prudent for them to be on their guard against any surprise.

Mr. Brinsmead said that the proposal, if carried out, would be very serious, not only to manufacturers, but also to the dealers throughout the country. Few respectable people would care to hire under a system of compulsory registration. The effect in London, he believed, would be to reduce the output of pianos by one-half.

Mr. Black, of Messrs. Broadwood, quite agreed with Mr. Brinsmead's remarks, but he thought, as they were going into the question, that there was a phase of the law affecting hiring agreements which they ought to endeavour to remedy at once. He referred to the power of the landlords, and which was exercised, of seizing, for rent, goods which belonged neither to him nor the tenant. He considered such a law was perfectly iniquitous.

Other gentlemen, representing the furniture, cycle, sewing machine, billiard table, and other trades, having spoken, it was ultimately agreed to form a vigilance committee to watch any efforts at legislation in the direction indicated, and representatives of the principal houses in the various trades were nominated to serve. It was agreed that the Musical Trade Societies should be asked to appoint delegates to act on the committee.

A MUSICAL and Ecclesiastical Art Exhibition is announced to be held at the Westminster Aquarium between September 13 and October 8. Musical instruments and ecclesiastical and other music will be features of the scheme.

Correspondence.

—: o :—

(To the Editor of the "Magazine of Music.")

61A BRYANSTON STREET, HYDE PARK, W.,
June 1892.

DEAR SIR,—As the question of the progress of vocal art in England, and the method employed in its cultivation, is at the present time attracting considerable attention, I think it may interest your readers to know of the means whereby Adelina Patti, Sigrid Arnoldson, Nikita, and other celebrated artists had their voices trained by Maurice Strakosch.

The great maestro taught his pupils to think of the tones wafted from an Æolian harp, the nearest approximation to the working of Nature herself. He used, for the production of pure tone, a series of vocal exercises, bequeathed to him by Pasta, and now published under the name of the "Ten Commandments of Music" (by M. Le Roy), which he caused to be sung upon the syllable "Ha," instead of the "Ah" usually employed. His argument was that the vowel sound with the aspirate was most conducive to the free opening of the throat, and thus the voice propelled upwards by the breath proceeds along the palate of the mouth—Nature's sounding-board—and from thence out into the open air.

This sounds remarkably simple, and like many other simple things has been productive of great results. The management of the breath is the most important study in voice production, and consequently must be under the complete control of the singer.

I am anxious to draw attention to one point which has come before my notice. There is a strong feeling in the mind of the English public that it is useless for any one to attempt the study of singing unless palpably endowed by nature with a singing voice. My experience as a teacher (having been empowered to teach the Strakosch method by my master, M. Le Roy, to whom the maestro imparted his secrets of voice production) is that nearly every one, provided they have a certain amount of musical ear,—brains with an earnest desire to use them,—can have the voice cultivated with really good results.

What can be done by this method with those gifted with a naturally fine organ needs only the names of the afore-mentioned artists to testify. No words can better conclude my letter to those fond of singing, or looking forward to becoming artists, than those of Adelina Patti, the first pupil, to Nikita, the last pupil, of Maurice Strakosch: "Courage, patience, the two qualities indispensable to arrive at success."—I am, dear Sir, yours truly,

AGNES VALLERIS.

(To the Editor of the "Magazine of Music.")

HEYGATE VILLAS, 37 COPSALL STREET,
LEICESTER, 14th June 1892.

MY DEAR SIR,—As I have the honour of representing the London College of Music in Leicester, I should esteem it a favour if you would allow me, through the columns of your most valuable and interesting Magazine, to quote a few facts as to the general progress of the London College of Music, which I feel sure would be of interest to those of your subscribers who would not see them in any other way. The following facts (which must convince every person of ordinary intelligence as to the good and prosperous work of the College) were given at the annual dinner held at the Holborn Restaurant on Monday, May 16. The chair was taken by Alfred J. Caldicott, Esq., Mus. Bac. Cantab, the following gentlemen also being present (who one and all gave their hearty support and good wishes for the continued success of the London College of Music):—Dr. Westbrook, Dr. Churchill Sibley, Dr. Verinder, Dr. Karn, Mr. Seymour Smith, Mr. Harry Dancy, Mr. George Bard, Mr. G. Augustus Holmes (director of the examination department), Mr. R. K. Simons (Tunbridge Wells),

Mr. F. Adkins, Mus. Bac. Oxon. (Cardiff), Mr. T. Weekes Holmes (general secretary of the College), etc. Dr. Westbrook on rising proposed the toast of the London College of Music, and said he knew all about the College, which, at the beginning, had had difficulties and made mistakes like other institutions. The examinations of the College were thoroughly sound and searching, and no candidate could pass without competent knowledge. The London College of Music was a sound thing, and he called upon his hearers to honour the toast. Mr. G. Augustus Holmes responded, and said the College had cause for congratulation on the vast proportions attained by its work, considering the time which it had been in existence. The examinations were begun in 1887; in 1888 there were 378 more pupils than in 1887; in 1889, 826 more than in 1888; in 1890, 1091 more than in 1889; and in 1891, 1697 more than in 1890. These figures prove beyond all question the almost phenomenal growth of the College, and it would not have grown at all if it had not, by doing good work, gained public confidence. Dr. Churchill Sibley proposed the Board of Examination, the Council of Examiners, and the Staff of Professors, which was responded to by Drs. Westbrook, Verinder, and Karn, and Messrs. Seymour Smith, H. Dancy, and George Bard, who each testified to the soundness of the work that the College was doing. (The above statistics are extracted from the report of the annual dinner given in the *Musical Standard* of May 21.) To the greatest opponent these few solid facts must prove to be clearly convincing of the good work the London College of Music has done and is doing. Thanking you for all past and present favours—I have the honour to remain, most faithfully yours,

T. H. SPIERS,

Hon. Local Representative for the London
College of Music (Leicester Centre).

P.S.—The following are the results of the practical and theoretical examinations held in Leicester on April 7 and 8, 1892 (taking place in the Mayor's Parlour, Old Town Hall), in connection with the above College:—*Practical Examination*—Senior pass section, Margaret A. Rollason (Mrs. Marlow, Lyndhurst College); intermediate pass, Teresa H. Pen-sotti (Lyndhurst College); elementary pass, Jane Goodacre Warner (Miss Smith, Loughborough) and Wilfred L. Vorley (Miss Jeyes);—examiner, the Rev. T. Herbert Spinney, M.A. Exeter Coll., Oxford, F.C.O. *Theoretical Examination*—Intermediate pass section, Tom Featherston (T. H. Spiers); junior pass, Edith A. Booth, Edna M. Moss, Ellen Handford (Miss Farebrother, Loughborough);—examiner, Churchill Sibley, Esq., Mus. Doc. The above names appear in order of merit.

T. H. S.

"OLD TRUTHS VERSUS MODERN FALLACIES."

(To the Editor of the "Magazine of Music.")

DEAR SIR,—On April 22nd a letter appeared from my pen in the *Musical News* calling attention to the fact that Mr. Lennox Browne had stated, "We have no knowledge of what was the old Italian method" (see *Medical Press*, April 4). I am informed by the Editor that an apology was wrung from him through a solicitor in the following number, under a threat of prosecution for libel. But no such attempt as this was made on me! And why? Because I had published in your paper the fact that I had "The Conspiracy Act" (Vict. 38 & 39, c. 84), which enables me to give a man, be he solicitor or surgeon, three months with hard labour for intimidation. I have a legal right to protect the public from error in my profession, and I mean to do it. Then, I ask, by what right this man, admitting now his ignorance, wrote in his *Medical Hints*, 1876, "The method of respiration I have indicated as the natural, and therefore the best, was the one taught by the Italian school of the last century"? It is not true! It is the exact polar contrary to the truth!—I am, etc.,

CHARLES LUNN.

Patents.

—: o :—

THIS list is specially compiled for the *Magazine of Music* by Messrs. Rayner & Co., patent agents, 37 Chancery Lane, London, W.C., from whom information relating to patents may be had gratuitously.

- 8,750. Holder for the circular note discs of mechanical music apparatus. Paul Lochmann, 89 Chancery Lane, London. May 9th.
- 8,789. The "Adams" electro-tubular pneumatic action for improvement of organs. George Henry Adams, 98 Barrington Road, Brixton, London. May 10th.
- 8,917. Improvements in pianofortes. Charles Shuttleworth, 8 Quality Court, Chancery Lane, London. May 11th.
- 9,013. Mechanism for turning Christmas trees and other articles, with or with musical accompaniment. Johannes Carl Eckardt, 2 Great George Street, Westminster, London. May 12th.
- 9,233. Combination violin pegs and the method of adjusting them. James Mosley, 93A Brackley Street, Farnworth, near Manchester. May 16th.
- 9,409. Improvements in electro-magnets for organs, and for other suitable purposes. James Jepson Binns, 8 Quality Court, Chancery Lane, London. May 18th.
- 9,503. A mechanical peg for tuning stringed instruments. John Smith, 58 City Road, London. May 19th.
- 9,532. Improvements in actions of pianofortes. Francis Large, 7 Hawley Street, Camden Town, London. May 19th.
- 9,558. Improvements in portable music stands. Philip Augustus Hale, 76 Chancery Lane, London. May 19th.
- 9,716. The pneumatic musical bicycle alarm. Maurice Graham, 46 Valmar Road, Denmark Hill, London. May 23rd.
- 9,927. Improvements in, or pertaining to, musical boxes. Amenaide Jan, 186 Fleet Street, London. May 26th.
- 10,268. Improvements in, or relating to, pianofortes. John Head, 323 High Holborn, London. May 30th.
- 10,323. Improvements in, or relating to, recording and reproducing mechanism for keyed instruments. John Emery Harriman, jun., 323 High Holborn, London. May 31st.
- 10,391. Improvements in writing music and in type appropriate for use therein. Hans Wagner, 191 Fleet Street, London. May 31st.
- 10,447. Improvements in violin pegs. John Edwards, 60 Chancery Lane, London. June 1st.
- 10,473. To improve the sounding-board of an iron frame pianoforte. George Ferguson, 196 Euston Road, London. June 2nd.

SPECIFICATIONS PUBLISHED.

- 7,308. Singer, musical instruments, 1891, . . . 10
- 4,451. Brachhausen & Riessner, musical instruments, 1891, . . . 10

The above Specifications Published may be had of Messrs. Rayner & Co., patent agents, 37 Chancery Lane, London, W.C., at the prices quoted.

Trade orders for the "Magazine of Music" to be sent to Messrs. Kent & Co., 23 Paternoster Row. Subscriptions and Advertisements to Business Manager, "Magazine of Music" Office, St. Martin's House, Ludgate Hill, London, E.C.

Advertisements 6s. and 8s. per inch (according to position), column width.
All Editorial communications to be addressed to the Editor, 29 Ludgate Hill, London.

Printed by Morrison & Gibb, Edinburgh.

he
er
ry
m
ad

of
ul
on.
tic
ns.
on

les
ery

and
ical
rdt,
ter,

hod
93A
lan-

ans,
mes
cery

in-
oad,

rtes.
nden

nds.
ane,

arm.
oad,

usical
street,

ortes.
ndon.

rding
keyed
iman,
May

n type
Wag-
31st.
Ed-
ndon.

n iron
n, 196

d.
10

10

ay be
gents,
prices

sent to
one and
Music"

osition),

Editor,





J. H. Baderewski

Magazine of Music Supplement, July 1892.

THAT TIME IS DEAD.
Words by **SHELLEY.**
Music by **ALGERNON ATKINS.**

Lieder ohne Worte
XI
by **MENDELSSOHN.**

Easy pieces for little Fingers.
V. Key E major.



London.
MAGAZINE OF MUSIC OFFICE.
ST. MARTIN'S HOUSE, LUDGATE HILL, E.C.

THAT TIME IS DEAD.

WORDS BY
SHELLEY.

MUSIC BY
ALGERNON ATKINS.

Moderato.

VOICE. *p* That time is dead for

PIANO. *p*

fp e - ver, child, Drowned, fro - zen, dead for e - ver. That

pp *f*

time is dead for e - ver, child, Drowned, fro - zen,

mf

dead for e - - - ver. We look on the past and stare a-ghast At the

f *sempre f*

ff *pp* *Più*
spectres wailing, pale and ghaſt, At the ſpec - tres wail - ing pale and ghaſt Or

mf *f* *dim.* *pp*

moderato. *, marcato* *poco rit.*
hopes which thou and I beguiled To death on life's dark riv - er.

con fuoco *cresc.*

sempre cresc. *ff* *dim.* *ff* *grandioso*

mp *f*

*ra. * ra. * ra. * ra. **

mp *f*
The ſtream we gazed on then, roll'd by, Its waves are un - re - turn - ing,

pp *cresc.* *sempre cresc.*

mf *p*
The ſtream we gazed on then, roll'd by, Its waves are un - re - turn - ing. But

p

we yet stand in a lone land, Like tombs to mark, to mark the mem - or - y,

p *pp* *mf*

to mark the mem - or - y *mf* Of

con fuoco *cresc.* *ff*

Lento. *rit.* *marcato*

hopes and fears, which fade and flee In the light of life's dim morning. *con fuoco*

colla voce *mf* *poco*

a poco cresc. *ff*

*ra. * ra. **

grandioso *ff* *dimin.* *pp*

*ra. * ra. * ra. * ra. **

* LIEDER OHNE WORTE.

XI.

M. M. $\text{♩} = 72$.Andante grazioso. M. M. $\text{♩} = 104$.

MENDELSSOHN.

Il Basso sempre piano e leggerissimo

PIANO.

p

The musical score is written for piano and bass. It consists of five systems of staves. The piano part is marked 'PIANO.' and 'p'. The bass part is marked 'Il Basso sempre piano e leggerissimo'. The score includes various musical notations such as notes, rests, and fingerings. The tempo is 'Andante grazioso' with a metronome marking of 104. The key signature is one sharp (F#). The score is by Mendelssohn.

* See notes on "How to Practise" in letterpress part.

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next two measures. The music is written for a single melodic line and a piano accompaniment. The piano part features a prominent bass line with many beamed eighth and sixteenth notes, and a treble part with chords and single notes. The melody is simple and folk-like, with some grace notes and a 'dolce' marking. The key signature has one sharp (F#) and the time signature is 4/4.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the lower register, featuring a complex, rhythmic melody with many beamed sixteenth and thirty-second notes. The voice part is in the upper register, featuring a melody with many beamed sixteenth and thirty-second notes. The score is in 4/4 time and has a key signature of one sharp (F#). The title 'The Rose Tree' is written in a decorative font at the top of the page. The lyrics are written below the voice part.

EASY PIECES FOR LITTLE FINGERS.

V. KEY E MAJOR (four #s: F#, C#, G#, D#).

Adieu by Schubert. Common time, 4 crotchets in a bar. When you first practise count in quavers 1, 2, 3, 4, 1, 2, 3, 4 to each bar. When you understand the rhythm of the composition you may count 4 crotchets to a bar instead of 8 quavers. *Andantino con moto e molto*. *Andantino* was explained in the last study as meaning quicker than *Andante con moto*, means with agitation or with movement, and so we get not exactly quickness but a pressing forward feeling; *e molto* or *espressione* means with great expression. You must make the melody sing. That is done by pressing the keys rather than striking them, and binding every tone to the next, never lifting the hand during a sentence. This piece is a good illustration of musical phrasing, you may consider the 1st 9 notes of the melody as a sentence or line of the poetry. Then you have rests, where if you were singing it with your voice, you would take breath, then another sentence of 6 notes; rests again, and so on to the end. You can easily see how the sentences or phrases are divided because of the rests that divide them.

The accompaniment in the left hand should throughout this piece be soft, the expression marks only apply to the melody in the right hand. You see the melody begins softly, but with an accent on the second note because it is the first beat in the bar, for you know the 1st beat of the bar usually has the strongest accent.

Then there is a *crescendo* to the next bar. To get this *crescendo* you must press the notes harder, don't make the mistake of lifting the hand, for that would give quite the wrong expression but press the notes harder. The *crescendo* should be only to the 1st note of the 3rd bar and the semiquavers should be played softly as they are in effect only little grace notes—not grace notes in the sense of *appoggiatura*, but graceful notes. In the second phrase or sentence, there is a *crescendo* to the *B* and a full emphasis on that note. The next 2 notes should be softer and the minor *G* in the fifth bar should not be so strong as the emphasised *B* in the 4th bar. We may imagine that *B* as being the note to the most important word in the sentence and therefore you give it the most accent. The 3rd sentence (marked *mf*) is very agitated. There must be still more pressure of the fingers, especially on the 4th note which we mark with 2 accents thus \approx . Mind these accents only apply to the *top* note, for it is a song you are playing and if you were singing it, it would be your voice that gave the expression and not so much the accompaniment; so where you have 2 notes for the right hand to play together, the under note must be softer than the upper note. After that note marked \approx the feeling gradually through that and the next phrase becomes quieter. When you come to the semiquavers in the 4th sentence bar 8, remember what we said about those in the first sentence bar 3. At the end of the 4th phrase you have sung half the poem, one verse out of the two. If you have carefully followed our remarks about this first verse, you will be able to play the second without help as it has the same expression as the first. One other point you should notice, and that is the minims at the beginning of most of the groups of quavers in the bass. The minim is to be held down through each group as it has the value of 4 quavers.

KEY: E MAJOR. (4#)

Adieu.

Franz Schubert.

Andantino con moto e molto espress.

PIANO.

SCALE OF E MAJOR ON KEYBOARD.

